

A WORD TO STUDENTS R.I.B.A.

THE ETHICS OF THE SKETCH-BOOK. By PAUL WATERHOUSE [F.], M.A. Oxon.

THE phases of our shifting Styles have their reflex in the changes of hunting-ground. This, as a general statement, is a truism not worth the saying; but looked into more intimately the facts have a significance at the present day which at least deserves some thoughtful estimation. That in days gone by the study of things Roman should have bred the Renaissance, and that reciprocally the Renaissance should have sent architects with their drawing-tackle to Rome, is a mere piece of artistic political economy, a bit of commonplace demand and supply, which calls for no comment, and has a parallel in every period of architectural importation. Our Gothic Revivalists scoured Europe for Gothic ammunition, and the creators whose activity adorned Regent's Park and Fitzroy Square dug ores in Greece or remote Spalato, though to be sure their manufactured article was a far cry from the original material. More recently, and with less transfiguration in the process, the sketch-book has borne its cargoes from the brick miracles of Bruges and Nuremburg, and from the placid wharves of Holland. Even Spain, hitherto sulking in peninsular seclusion behind the barriers of her Pyrenees, her impregnable language, and her marvellous railway system, has at last been forced into contribution; and more than once one has seen upon the walls of the architectural room at the Academy productions (essays rather than performances) which suggested at least the will to transplant into boreal England the growths of that alien and uncongenial land. In all these processes of transfer, as indeed in every aspect of the stupendous conditions that govern architectural production, there is opportunity for thought and speculation, but it is in the comparison of our own day with the past that we find a special object of consideration. Without disregarding the fact that architectural borrowing has been the practice of all ages except the primæval (witness the transplantation of Greek work to Roman, and the debt of Greece to Egypt and the East), it will probably be allowed that the present century has been pre-eminently the age of the sketch-book as a vehicle. Of course, in thus speaking of the sketch-book one means not merely, nor indeed at all, a collection of random and incomplete studies, but genuine architectural memoranda of all kinds, including measured drawings.

From the time when Nash, in 1800, set Augustus Pugin to work on the collection of Gothic materials which were to introduce an authentic character into the not too authentic mediævalism of the hour, there has been a continuous, unintermittent flow in the supply of such necessary evidences. The publication of these evidences in printed books is a second

stage in the process, and one that has done much to bring about that present condition of affairs which is so singularly in contrast with the days that are gone by. It is hardly possible for a student trained under modern conditions to so much as imagine the circumstances of our immediate forerunners. The elder men of our living generation, and those who were their predecessors—those, in fact, who were the leaders of the Gothic revival—had literally to find their own materials, to make their studies not in books but in buildings, and to refer when faced by a question of precedent either to their own sketch-books or to some far-away and at the time unrecorded example. A strange age of twilight groping; to realise its conditions and its difficulties is to gauge and to appreciate the magnitude of that movement, at present half neglected and sometimes more than half despised, which after all will certainly rank in the eyes of the future as the great feature of Victorian architecture. To-day we have at our elbows, or at the worst a few streets off, such storehouses of printed precedents that no one need go far for study or for appeal.

It is but a short while since all was otherwise. Some fifty years ago an English architect won, in open competition, the honour of building a church in a German seaport. In the preparation for his design he studied on the Continent innumerable buildings which he considered would train him in the style he should adopt. To be sure, in a German building it was excusable that he should wish to be German, and it is therefore not wholly to be regretted that he made Germany his field of study. But the reason of it is almost beyond our modern intelligence; it is hard nowadays to realise that this architect did not understand till three years afterwards that France, not Germany, was the real cradle of Gothic ecclesiastical architecture. The architect was no less a man than Sir Gilbert Scott, who paid his first visit to the French cathedrals *after* his appointment as restorer at Ely. Scott had built a matter of eight churches and carried out three restorations before he made that simple pilgrimage to the great churches of France which many a lad now takes in his pupilage. This goes to prove that even as recently as half a century ago the difficulties of scanty records were infinitely increased by actual doubt, even among professors of art, of the right sources in which to look for inspiration and teaching.

In Street's time such difficulties were less, but with him, also, his own sketch-book and his own memory were his standards of reference. What a sketch-book his was too, and what a memory!

In those days there sprang up the duty of sketching as a means of record. It became a duty on the part of architects, young and old, both to travel and to sketch, and in sketching to make faithful memoranda of what they studied and what they saw. The duty, at least in that special aspect, is now practically gone. You can hardly visit a building of beauty anywhere in Europe without the discouraging sense as you pull out sketch-book and pencil that all you see before you, and every detail of it, has been already recorded and published, and probably much better drawn than you can draw it yourself.

Here, then, we face the questions, what is the need of sketching, and what is the good of travel? The bookshelves of any good office, or failing them the Library at Conduit Street, will afford you the opportunity of studying, comparing, and committing to memory any building of importance in any country or of any age; why, then, should one travel a few hundred miles to make an inferior copy in one's own sketch-book or to study these things under less comfortable circumstances? The man who could seriously ask this question could never arrive at, could never understand, the answer. It is of course the fact that our many and accessible records have made study a thousand times easier, and have rendered possible as never before the science of *comparative* archæology. Nay further, these ready helps have made it no unlikely thing that a man should become even expert in the architecture of a country he has

never visited: certainly it is possible for a student to have knowledge, and real knowledge, of more than he can ever even attempt to see with his own eyes and draw in his own sketch-book. But is the sketch-book therefore to die? Never, and for these reasons. Primarily, because in architecture the pencil works with the brain, and the brain with the pencil. To draw is to learn. It is impossible to learn architecture without drawing; it is impossible to draw architecture without learning. You can draw from engravings and photographs of course, but that is a lifeless sport at which Nature revolts, and you have to reckon with human nature even in an architect's fibre. Again, there are more things in a building than the best book can give you. We are saved the necessity of visiting all buildings, but we must visit some at least and we must draw some. The resources of other men's labours, engravings, lithographs, and photographs have brought us much; they have taken away the need of sketching as a means of essential record, but they have not killed the sketch-book—rather they have given the sketcher a new scope and a glorious liberty—a liberty which no man should abuse. So long as you draw—and draw you must—you may now draw what you will. Some of the necessity has gone, but none of the duty; and duty has its laws. Here are some of the guiding lines. Never draw to make a pretty sketch-book—Burgess taught us that. Of two subjects never choose the easier because it is the easier. Draw what you think you cannot remember rather than what you can. Never be timid, and, above all, draw whatever you admire. Such are the rules we glean from the direct teaching and still more from the indirect example of those who have been and are the great masters of that magnificent and most modest art, the art of keeping an architectural note-book.

The young man of to-day who visits for the first time some famous building is relieved from the necessity of making anything like a complete record of it; but this should not by any means lighten his conscience of the duty of carrying away in his own mind, aided by his sketch-book, such memoranda as will enable him in imagination to reconstruct what he has seen. The practice of entering a cathedral and gleaning from it just so much as will provide a few pages of tasteful sketches is of course utterly reprobate. No doubt that man will learn most who on his first visit to the building draws nothing, but endeavours to absorb much. If on leaving the building he will attempt to put together on paper the general outlines of what he has seen, and on his second visit corrects the mistakes of his rough sketch, and fills the inevitable *lacune* by fresh observation, he will then have learnt much—far more indeed than if he had spent his first half-hour in making jottings of gargoyles or drawings of foliage. In buildings such as cathedrals, where plan is of importance, the plan should certainly be noted carefully, and rough general sections are by no means to be despised. They are not pictorial, and they do not interest the lady friends who look through your sketch-books, but they give the key to many a building, and they are as a rule sadly neglected by sketchers. Many men need to be reminded that there is a class of drawing which lies between the strictly measured drawing and the purely freehand sketch which is of infinite practical value. A record of the leading dimensions and an approximation of the main proportions can often be obtained when time does not allow of measuring in the usual sense. Notes of this kind, even if they be burnt as soon as made, will put more knowledge into a man's brain than the execution of volumes of pretty bits or whole sheaves of water-colours.

Briefly, our new position comes to this. We shall soon have no need, except in rare cases, to store up records for others, nor even for ourselves. Our process in drawing will be the same, accurate as ever, careful as ever, but for a changed purpose. We shall sketch, in fact, for the training of our hands, the strengthening of our memories, and the cultivation of that nameless and indefinable faculty which is the mainspring of art.



9, CONDUIT STREET, LONDON, W., 23rd July 1896.

CHRONICLE.

THE SUMMER EXAMINATIONS.

The Preliminary: Newly registered Probationers.

The Board of Examiners report that at the Preliminary Examination held in London, Manchester, and Bristol on the 16th and 17th ult., 103 persons were examined, of whom seventy-two passed, and the remaining thirty-one were relegated to their studies. The results of the Examinations in the various districts are shown in the following table:—

	Examined	Passed	Relegated
London	67	49	18
Manchester	25	15	10
Bristol	11	8	3
	103	72	31

The names and addresses, with other particulars, of the seventy-two who have passed, and of twenty-five exempted applicants—making a total of ninety-seven newly registered Probationers—are here given:—

ARMSTRONG: Hugh Kenneth; The Grammar School House, Sevenoaks [Queen Elizabeth's Grammar School, Sevenoaks].
 BARNISH: Frederick Jardine; 18, Bridgeman Terrace, Wigan, Lanes. [University College, Liverpool].
 BARRETT: Herbert Stanley; 53, Blomfield Road, Maida Vale, W. [Master: Mr. C. H. Driver*].
 BIRKBECK: Robert; Lower Royshaw, Blackburn [Masters: Messrs. Stones* & Gradwell].
 BISHOP: Harold Courtenay; 41, Clapham Common, S.W. [Master: Professor Banister Fletcher*].
 BISHOP: John Percival; Kline House, London Road, Forest Hill, S.E. [Master: Mr. W. W. Gwyther*].
 BLAKEY: Richard Palin; 58, Dundas Street, Sunderland [Master: Mr. G. T. Brown].
 BOND: William George; 23, Eastover, Bridgwater [Master: Mr. A. Basil Cottam*].
 BRADBURY: George Ernest; 16, Alexandra Terrace, Prince's Road, Liverpool [University College, Liverpool].
 BREE: Charles; 222, Euston Road, N.W. [Master: Mr. W. H. Atkin-Berry*].
 BRESSEY: Charles Herbert; The Cottage, Wanstead, N.E. [Master: Mr. John T. Bressey*].
 BUTLER: William Bernard; Tattenhall, near Chester [Master: Mr. T. M. Lockwood*].

CLIFTON: Leonard Winton; Atherfield, Clifton Road, Winchester [Master: Mr. T. Stopher].
 COCKRILL: Ralph Scott; Municipal Buildings, Great Yarmouth [Master: Mr. J. W. Cockrill*].
 COOPER: Harold; Pleasington, near Blackburn [Master: Mr. Walter Stirrup].
 COXON: James Edgar; 1, South Bank Terrace, Surbiton [Master: Mr. R. J. Worley].
 CRASS: Charles Harold; 12, Eastbourne Grove, S. Shields [Master: Mr. J. M. Dingle].
 CROWLEY: Walter St. Leger; c/o C. B. Fowler, Esq., Douglas House, Cathedral Road, Cardiff [Master: Mr. C. B. Fowler*].
 CULVERHOUSE: Percy Emerson; Engineer's Office, Great Western Railway, Paddington [Master: Mr. Athwater].
 CURREY: Harold Wynne; 55, Linden Gardens, W. [Master: Mr. Henry Currey*].
 DAVIES: Charles Edward; 3, Peckett Street, York [Master: Mr. Wm. Hepper].
 DEAKIN: Frederick Montague; 60, Wyle Cop, Shrewsbury [Masters: Messrs. A. B. & W. Scott Deakin].
 DEAN: William Mackereth; 59, Milton Road, Gravesend [Master: Mr. N. G. Pennington].
 DECK: Herbert; The Castle, Winchester [Master: Mr. J. Robinson].
 DETMAR: Lionel Gordon; Ashburton, Thicket Road, Sutton, Surrey [Master: Mr. W. Hilton Nash*].
 ELLISON: Francis Beaumont, jun.; Ingleside, Birkenshaw, near Leeds [Master: Mr. William Watson].
 ELWES: Robert Gervase; Holmebury, Bushey Heath, Watford, Herts [Master: Mr. W. N. Cobbold].
 EVANS: Samuel Harrington; 32, Fortis Green Road, East Finchley, N. [Master: Mr. Arthur Whitecombe*].
 FAIRFOWL: Frederick William; 19, Upper Gray Street, Edinburgh [Masters: Messrs. MacGibbon & Ross].
 FAWCETT: James Ernest; 10, Low Ousegate, York [Master: Mr. Wm. Hepper].
 FINN: Harry Reginald; Mote House, Mote Road, Maidstone [Masters: Messrs. Ruck & Smith*].
 FOSTER: Alfred Herbert; 21, Gordon Street, Gordon Square, W.C. [Masters: Messrs. Oakden,* Addison, & Kemp].
 FOX: Cecil Croker; Penjerrick, Falmouth [Malvern College].
 GELDER: Herbert; 145, West Park Street, Salford [Master: Mr. Joseph Nodal].
 GOODWIN: Sidney Hall; 42, Albert Road, Croydon [Master: Mr. Reginald A. Crowley*].
 HALL: Frederick William Spencer; 5, St. Mark's Terrace, Leeds [Master: Mr. G. F. Danby].
 HALL: Robert Charles; Stanton House, Park Hill Rise, Croydon [Master: Mr. R. A. Rix*].
 HALSE: Sidney Joseph; 41, Filmer Road, Fulham, S.W. [Master: Mr. John Medland*].
 HAMP: Stanley Hinge; Park House, Alpertown Park, Harrow [Master: Mr. T. E. Collcutt*].
 HARRISON: Oliver Ormerod; 111, Mount Pleasant, Liverpool [University College, Liverpool].
 HINCHLIFFE: Percy Archibald; Ayrfield House, Victoria Street, Barnsley [Masters: Messrs. Perkin* & Bulmer*].
 HONAN: Matthew; 64, Princes Road, Liverpool [Masters: Messrs. Grayson* & Ould].
 HOOPER: Vincent; "Glington," Elms Road, Redhill [Master: Mr. T. R. Hooper*].
 HOPKINS: Percy Alfred; 37, Mortimer Street, W. [Master: Mr. Alfred J. Hopkins].
 HORNBLOWER: Thomas Bartleet; Strathaven, Hendon, N.W. [Tonbridge School].
 HOW: William Murthwait; The Forelands, Chesham, Bucks [Master: Mr. E. E. White*].

- HUTCHINS: Stanley Herbert; Crindaw House, Newport, Monmouthshire [Master: Mr. Benjamin Laurence].
- JERMAN: Fred; 87, Sidwell Street, Exeter [Master: Mr. Charles Cole].
- KNIGHT: Edward Frost; North Bank, Oakleigh Park, N. [Master: Mr. G. Baines*].
- LAKE: George Hinton; 41, High Street, Exeter [Master: Mr. Charles Cole].
- LARGEN: Walter George; 19, Park Crescent, Stockwell, S.W. [Master: Mr. Edward Crosse].
- LORDEN: Leonard William Crandall; 33, Chalcot Crescent, Regent's Park Road, N.W. [Master: Mr. A. Bromley].
- LUKEY: George Edward; Leigh House, Canterbury [Master: Mr. W. J. Jennings].
- MACNAUGHTAN: Alan George; Fraoch, Bearsden [Masters: Messrs. John Burnet, * Son, & Campbell].
- MARSHALL: Robert Campbell; 59, Abingdon Villas, Kensington, W. [Master: Mr. Cole A. Adams*].
- MAYOR: Francis Maitland; Forest School, Walthamstow [Forest School, Walthamstow].
- MENNIE: Harvey; 56, Union Grove, Aberdeen, N.B. [Master: Mr. A. Clyne].
- MERRIMAN: George Frederick Maskelyne; "Rushmere," Worcester Park, Surrey [King's College].
- MIDWINTER: Arthur Adair; St. Paul's Vicarage, Blandford Square, N.W. [Master: Mr. Goymour Cuthbert*].
- MILBURN: William Godfrey; Cintra, Beckenham, Kent [Master: Mr. Arthur J. Gale*].
- MONEY: James; 720, Govan Road, Govan, Glasgow [Master: Mr. David V. Wyllie].
- MOORE: Edward Lionel; Edenhurst, 22, Grosvenor Road, Birkdale [Master: Mr. H. A. Matear*].
- NORTH: Sidney Vincent; 62, Basinghall Street, E.C. [Master: Mr. D. Henry North].
- OAKES: Leonard Rycroft; 17, Market Street, Chorley, Lancs. [Master: Mr. W. Cecil Hardisty].
- OWEN: Frank Ilor Moran; Rock House, Menai Bridge, Anglesey [Master: Mr. Joseph Owen].
- OXLEY: Earnest; Melbourne Lodge, Clay Cross, Derbyshire [Master: Mr. W. H. Wagstaff].
- PARKER: Charles; 46, Berners Street, W. [Master: Mr. John Slater*].
- PATERSON: Randolph James Elliot; 397, Chester Road, Manchester [Master: Mr. J. W. Beaumont*].
- PHILLIPS: Louis Augustus; Rhoswen, Gold Tops, Newport, Mon. [Masters: Messrs. Habershon & Fawcner].
- PILSBURY: Richard Percy; Grosvenor Villas, Stoke-on-Trent [Master: Mr. A. R. Wood].
- PONSFORD: Reginald Albert; 5, High Street, Exeter [Master: Mr. James Jerman*].
- RAYMOND: James Owen; 11, The Park, Yeovil, Somerset [Master: Mr. J. N. Johnston*].
- RICHARDS: Ernest Llewellyn; 31, Noyna Road, Upper Tooting, S.W. [Master: Mr. W. R. Bryden*].
- RIDER: Harry Edwin; 119, Haverstock Hill, N.W. [King's College].
- ROBINSON: John Godfrey; Cromwell Road, Grimsby [Master: Mr. H. C. Scaping].
- RODDA: George Davidson; 6, Gold Street, Roath, Cardiff [Master: Mr. J. H. Phillips].
- ROSS: James MacLaren; 14, Saxe Cobourg Place, Edinburgh [Masters: Messrs. MacGibbon & Ross].
- SLATER: Martin Arthur; 74, Lincoln Road East, Peterborough [Master: Mr. H. M. Townsend*].
- SMITH: Alpheus Edward; Lime House, Gonerby Road, Grantham [Master: Mr. C. W. Smith].
- SMITH: Thomas Marshall; 39, Regina Road, Tollington Park, N. [Master: Mr. H. G. Brace*].
- SUTCLIFFE: Charles Frederick; c/o Edmund Kirby, Esq., 5, Cook Street, Liverpool [Master: Mr. Edmund Kirby*].
- SWORDER: Harold John Burnaby; Forest School, Walthamstow [Forest School, Walthamstow].
- TAYLOR: Frank; The Willows, Taunton Road, Bridgewater [Master: Mr. A. Basil Cottam*].
- THICKPENNY: Charles Reginald; Breydon House, Lansdowne Road, Bournemouth [Master: Mr. Douglas Stewart].
- THOMPSON: Waude; 32, Kingsland Road, Oxtou, Birkenhead [Liverpool Institute High School].
- THORP: Norman; Dobroyd, Todmorden [Master: Mr. John Brooke*].
- TOOMBS: Edwin Ashley; 12, Keith Gardens, Shepherd's Bush, W. [Master: Mr. Robert Willey*].
- TRACY: Bernard David; 13, Hungerford Road, Holloway, N. [Hillmartin College].
- VARDELL: Charles Edward; 286, Vauxhall Bridge Road, S.W. [Master: Mr. W. H. Seth-Smith*].
- VIGOR: Arthur Frederick; Kensington Palace Mansions, De Vere Gardens, W. [King's College].
- WALLER: Arthur; 17, Vernon Road, Clapham, S.W. [Master: Mr. A. Frampton*].
- WARD: Bernard Michael; Moorside, Glossop [University College, Liverpool].
- WARDEN: Edward; "Newark," Kew Gardens, Surrey [King's College].
- WHITE: Horace; "Ellesmere," Loughton, Essex [Master: Mr. Edmond Egan*].
- WICKHAM: Sidney; 54, George Street, Portman Square, W. [Polytechnic Classes].
- WILSON: Henry Armstrong; 20, Broughton Road, South Shields [Master: Mr. C. S. Errington*].
- WOOD: Alexander Cuthbert Charles, M.A., F.S.A.; 3, St. Peter's Square, Ravenscourt Park, W.

The asterisk * denotes members of the Institute.

Of the thirty-one applicants relegated to their studies, ten failed in two subjects, ten in three subjects, five in four subjects, two in five subjects, two in six subjects, and two in all subjects.

The Intermediate: Newly registered Students.

At the Special General Meeting of Monday, the 6th inst., the President announced that an Intermediate Examination had been held in London and Manchester on the 16th, 17th, 18th, and 19th ult., and that of the seventy-eight Probationers (including twenty-two relegated from previous Examinations) who applied, seventy-one were admitted, of whom sixty-six presented themselves and were examined. Of these, thirty-four passed—viz. thirty-one in London, and three in Manchester—and the remaining thirty-two were relegated to their studies. The thirty-four, placed by the Board of Examiners in the order of merit, are:—

- DE GRUCHY: Charles [Probationer 1893]; 13, Melody Road, Wandsworth Common [Master: Mr. W. J. Ancell].
- ANSELL: William Henry [Probationer 1894]; Kingston Street, Derby [Masters: Messrs. Naylor & Sale].
- WILSON: Frank [Probationer 1893]; 225, Nottingham Street, Sheffield [Master: Mr. C. J. Innocent*].
- KENDALL: George Ernest [Probationer 1893]; Humberstone, near Leicester [Masters: Messrs. R. J. & J. Goodacre].
- TRAQUAIR: Ramsay [Probationer 1894]; 8 Dean Park Crescent, Edinburgh [Master: Mr. S. H. Capper*].

- RIDDEY: Charles [Probationer 1894]; 42, Midland Road, Wellingborough [Masters: Messrs. Talbot Brown* & Fisher].
- TYRWHITT: Thomas [Probationer 1894]; 36, St. George's Square, S.W. [Master: Mr. Aston Webb*].
- BRUMELL: George, jun. [Probationer 1893]; Morpeth [Masters: Messrs. Hicks & Charlewood*].
- HALL: Charles Llewellyn [Probationer 1895]; The Glyn, Whalley, near Blackburn [Masters: Messrs. Stones* & Gradwell].
- SCRIVENER: Edward Douglas Mountford [Probationer 1895]; The Cedars, Newcastle, Staffs [Masters: Messrs. R. Scrivener & Sons].
- WATTS: Harold [Probationer 1893]; 2, Hoe Park Terrace, Plymouth [Master: Mr. H. J. Snell].
- BEAUMONT: William Somerville [Probationer 1893]; 10, St. James's Square, Manchester [Master: Mr. J. W. Beaumont*].
- SETTLE: William Moss [Probationer 1894]; Woodgarth, Ulverston, Lancashire [Master: Mr. George Dale Oliver*].
- COWIE: Alexander [Probationer 1894]; 109, Leslie Terrace, Aberdeen [Master: Mr. A. Marshall Mackenzie].
- RUDDLE: Alan Wilfrid [Probationer 1894]; Broughbury, Peterborough [Master: Mr. James Ruddle].
- FLEMING: Frank Leonard Hodgson [Probationer 1894]; c/o Messrs. Beazley & Burrows, 17, Victoria Street, S.W. [Masters: Messrs. Beazley & Burrows*].
- COOKE: Henry Fothergill [Probationer 1895]; 4, Normanton Road, Clifton, Bristol [Master: Mr. F. Bligh Bond*].
- COTTRILL: Gilbert St. John [Probationer 1893]; c/o C. B. Oliver, Esq., Architect, Bath [Master: Mr. C. Bryan Oliver].
- TENCH: Edwin James [Probationer 1894]; 62, Prince of Wales Road, Norwich [Masters: Messrs. Edw. Boardman* & Sons].
- CAUTLEY: Henry Munro [Probationer 1893]; Westfield Rectory, near Ipswich [Master: Mr. E. F. Bisshopp].
- CHARLES: Bessie Ada [Probationer 1893]; 63, Gloucester Place, Portman Square, W. [Masters: Messrs. Ernest George* & Yeates*].
- DEVLIN: William John [Probationer 1891]; 59, Sidney Street, S.W. [Master: Mr. Walter G. Doohn].
- DUKES: William Battley [Probationer 1893]; 81, Amhurst Park, Stamford Hill, N. [Master: Mr. A. S. Flower*].
- CARDEN: Robert Walter [Probationer 1893]; 32, Leinster Square, Bayswater, W. [Master: Mr. William A. Pite*].
- CLARK: Clement Wightman [Probationer 1893]; Sharon, Rotherham, Yorks. [Masters: Messrs. Flockton,* Gibbs,* & Flockton*].
- FLOWER: Victor Augustine [Probationer 1893]; 26, Stanhope Gardens, S.W. [Master: Mr. A. S. Flower*].
- GAGE: Charles Henry [Probationer 1894]; Liverpool Chambers, Corn Street, Bristol [Master: Mr. F. Bligh Bond*].
- GUEST: Harry Beauchamp [Probationer 1894]; 265, Soho Road, Handsworth, Birmingham [Master: Mr. W. H. Bidlake*].
- HAYWARD: Arthur Baldwin [Probationer 1892]; 47, Museum Street, W.C. [Master: Mr. C. Forster Hayward*].
- HEWITT: Thomas Francis [Probationer 1892]; Glenhome, Cowes, I.W. [Master: Mr. Ernest A. Swane].
- LEES: Ernest William [Probationer 1892]; 35, Mecklenburgh Square, W.C. [Master: Mr. W. Hewson Lees*].
- QUILTER: Walter Vernet [Probationer 1892]; 19, Vardens Road, Wandsworth Common, S.W. [Masters: Sir Arthur W. Blomfield* & Sons].
- TOMLINSON: Charles William [Probationer 1892]; Market Place, Pontefract, Yorks [Master: Mr. W. A. Hobson].
- WHITWELL: Francis Albert [Probationer 1891]; 14, King Street, Portman Square, W. [Master: Messrs. Alfred Waterhouse* & Son*].

The asterisk * denotes members of the Institute.

These persons have been registered as *Students R.I.B.A.*, thereby increasing the number to 181. Of the thirty-two Probationers relegated to their studies until the Autumn Examinations, two were relegated in all subjects, three in eight subjects, one in seven subjects, seven in five subjects, seven in four subjects, seven in three subjects, and five in two subjects.

The Final : Qualifying for Candidature as Associate.

The Board of Examiners report that at the Final Examination held in London and Manchester from the 26th ult. to the 2nd inst., forty-eight persons were examined—viz. forty-three in London and five in Manchester. Of this number seventeen passed in London and four in Manchester; and the remaining twenty-seven were relegated to their studies. The names and addresses of the twenty-one who passed and are qualified (subject to Section 8 of the Charter) for candidature as Associate here follow:—

- BATESON: James Wrightson; 6, Mornington Street, Regent's Park, N.W.
- BROOKS: Thomas Denton [Probationer 1890, Student 1893]; South Elmsale, near Doncaster.
- CHATTERTON: Frederick [Probationer 1892, Student 1893]; 14, Hillmarton Road, Camden Road, N.W.
- CHORLEY: Harry Sutton, M.A.Oxon. [Probationer 1891, Student 1893]; 15, Park Row, Leeds.
- DAWE: Sydney; Hawthorn Grove, Wilmslow, Cheshire.
- DOSSOR: John Malcolm; Perchard House, 70, Gower Street, W.C.
- FOX: George; Hampden House, Phoenix Street, N.W.
- GRAYSON: George Hastwell, B.A.Cantab. [Probationer 1893, Student 1894]; 31, James Street, Liverpool.
- GREWCOCK: William Thomas [Probationer 1889]; 6, Millstone Lane, Leicester.
- GRIMBLE: Thomas Culy; Clifton Chambers, Lytham, Lancashire.
- HARRIS: Charles William [Probationer 1893, Student 1894]; 96, Durning Road, Edge Lane, Liverpool.
- HAYES: Louis Antonio; The Heathers, Kersal, Manchester.
- JAMES: Richard Croft [Probationer 1889, Student 1892]; 3, Cornwallis Villas, Goldney Road, Clifton, Bristol.
- MARCHANT: Robert [Probationer 1890, Student 1892]; Cedar Lawn, Sutton at Hone, Kent.
- NAPIER: Herbert Edgar; 81, Lancaster Road, Notting Hill.
- OWEN: Segar [Probationer 1891, Student 1894]; 47, Connaught Street, Hyde Park Square, W.
- ROBSON: Philip Appleby [Probationer 1889]; Palace Chambers, 9, Bridge Street, Westminster, S.W.
- SINCLAIR: George; 67, James Street, Kingston, Glasgow.
- SMITH: Harry James Gee; 22, Albert Road, Addiscombe, Croydon.
- SMITH: Richard Harold [Probationer 1891, Student 1893]; 34, Ravenswood Road, Redland, Bristol.
- STANBURY: William Henry (Gibraltar); 2, Lebanon Gardens, Wandsworth, S.W.

Of the twenty-seven applicants relegated to their studies, two failed in one subject, fourteen in two subjects, five in three subjects, and six in four subjects. The following table shows the number of failures in each subject:—

I. Design	17
II. History	11
III. Mouldings and Ornament	19
IV. Sanitary Science	10
V. Materials	1
VI. Strength of Materials	2
VII. Construction	2
VIII. Specifications	7
IX. Professional Practice	0

International Competition for Theatre, Kiev.

Professor Victor A. Schröter [*Hon. Corr. M.*] writes from St. Petersburg on the 28th ult. that the municipal authorities of Kiev, with the aid of the St. Petersburg Imperial Society of Architects, are organising an international competition for designs for a theatre in Kiev. The building is to seat 1,500 spectators, and to cost 450,000 roubles. Plans must be sent in on or before the 3rd December 1896. A premium of 2,500 roubles will be paid to the author of the best design; 1,500 roubles to the second; 1,000 to the third; 700 to the fourth; and 300 to the fifth. The members of the jury of selection are Professors N. Benois and R. Gödicke; the Academicians Count F. Suzor, K. Maievsky, and K. Preis; Civil Engineers R. Geshöndt and Tsalmanovich, and three representatives of the municipal authorities. Printed conditions and particulars of the competition, Professor Schröter adds, will shortly be issued to the foreign Architectural Bodies.

The late William Henry Clark [*F.*].

William Henry Clark, whose death occurred at Bristol on the 9th May last, had been a Fellow of the Institute since 1879. He was born in January 1842, and was educated at Dr. Stone's and the Cathedral School, Bristol. He was articled to the late Mr. C. Underwood, architect and surveyor, of Bristol; and on the termination of his articles came to London, and served for a time as assistant in the office of the late Mr. G. Aitchison, father of the present President of the Institute. He was afterwards engaged in the offices of the late Sir Digby Wyatt, Colonel Edis, and Mr. Thomas Blashill. Returning to Bristol about twenty-three years ago he started in practice for himself, carrying on business and residing at 25, Arley Hill. Several buildings in Bristol and neighbouring districts were erected from his designs, including the Anglo-Bavarian Brewery, Shepton Mallet, and various other breweries.

The late Henry Crisp [*F.*], for many years President of the Bristol Society.

Henry Crisp, who died at Clifton on the 8th ult., at the age of seventy, was elected a Fellow in

1889, and served for some years on the Council as the representative of the Bristol Society. He was the son of the Rev. Thomas S. Crisp, a former President of the Baptist College, Stokes Croft, and was articled to the late Thomas Foster in the year 1845. On the expiration of his articles he commenced practice on his own account, and successfully engaging in several competitions soon laid the foundations of an extensive business. Pilning Church was erected from his designs, and he superintended the alterations of Stonehouse Church and St. Cuthbert's, Wells. Subsequently entering into partnership with the late E. W. Godwin, the firm carried out many important works, including Glenbeigh Towers, a residence in Ireland; the new administration department and considerable extensions of the Bristol Lunatic Asylum; the Nurses' Home and new wards at the General Hospital; the police stations at Bedminster and Redland; and the showrooms and factories of the Bristol Wagon Works. In the competition for the Guildhall, Bristol, the firm submitted three designs, and were awarded all three premiums; none of their designs, however, was eventually adopted, and the work passed into other hands. Numerous business premises and vicarages were erected from Mr. Crisp's designs, and he carried out the restoration of Dundry Church Tower. In 1888 he took into partnership Mr. G. H. Oatley, who had been associated with him since 1879; and in 1894 the firm, in conjunction with Mr. W. S. Skinner, won the competition for a lunatic asylum for 2,000 patients at Winwick in Lancashire, a work still in progress, and estimated to cost over £250,000. Mr. Crisp had been President of the Bristol Society since the death of Charles Hansom in 1888, and only resigned the office through failing health a few weeks before his death.

The British School at Athens.

The Report of the managing committee for the Session 1895-96 gives an encouraging account of the present position of the British School at Athens. Thanks to the firmer basis upon which its finances have been put, the feeling of comparative security has greatly facilitated its operations. The annual subscriptions have doubled during the past year, and with the expected Government grant of £500 per annum for five years the committee anticipate an income of at least £1,400 for some years. This is a wonderful improvement on the outlook of a year or two ago, and encourages the hope that in course of time the finances of the School may perhaps even compare with those of its French, German, and American rivals. All interested in the School will fervently hope that Mr. John Morley's suggestion in this connection will bear fruit, and that the South African Cresuses to whom he advises diplomatic appeal will rise generously to the occasion.

The year's work includes excavations on the island of Melos : at Klima, on the coast, below the ancient city of Melos ; at Trypeti, a village above the city, where some Dipylon tombs were opened and fragments of vases found, and also some tombs of the sixth century B.C., yielding various gold and silver ornaments ; at Tramythia, near Klima, where was unearthed a mosaic pavement, which for completeness and for beauty of design and colouring compares favourably with any previously found in Greece ; and at Phylakopi, where traces of a Mycenaean city have been discovered which will amply repay further investigation. Excavations have also been carried out in Athens itself, the site being a plot of open ground south-west of the Olympieion, on the opposite bank of the Ilissos. Here there is a plateau between two hills which Dr. Dörpfeld [*Hon. Corr. M.*] considered likely to be the site of the Kynosarges, with its gymnasium and its shrine of Herakles ; under a mass of later work traces have in fact been found of a large building which in extent and construction might well be a gymnasium. In working over the ground upwards of eighty tombs were found, mostly of the geometric period. The excavations yielded fragments of geometric vases, sepulchral inscriptions, portion of a very fine stele of the early part of the fourth century B.C., and fragments of a large early Attic amphora, which is an important monument for the history of vases of a period as yet but little represented. In an adjoining field were found remains of a Roman colonnade, and also an important water-conduit, which seemed to be connected with a gymnasium of the time of Hadrian.

Substantial additions have been made to the School Library during the year, and the nucleus of a museum has been formed. In these and other respects the Director has had continually in view the possibility of establishing the closest relations between the various Schools and with the Greek Archaeological Society, so that in the end they might constitute a kind of international archaeological university.

A matter of importance, and one deserving the generous support of all friends of the School, concerns the accommodation for students. The managing committee are endeavouring to raise funds to enable them to provide suitable quarters adjoining the School. At least £1,200 is needed for this purpose.

The "Drain-Sewer" Question.

The sempiternal "drain" or "sewer" question still vexes the Courts. In a recent case, according to the *Law Journal*, the Lord Chief Justice was provoked to very strong comments in Court on the difficulties caused by the Public Health Act definitions owing to the varying terms of those used in the Acts of 1875 and 1890 ; and from his place in the House of Lords he succeeded in pre-

venting the passing of a small tinkering bill calculated, in the supposed interests of the sanitary authorities, to make confusion worse confounded. And now, in *Regina v. The Bethnal Green Vestry* [p. 512], the Court of Appeal have extended the decision in *Kershaw v. Taylor* [*JOURNAL*, Vol. II. Third Series, pp. 574, 643] to a case where a sewage conduit had been laid down without an order of the Metropolitan Board of Works under section 69 of the Metropolis Management Act of 1855, and in violation of the Metropolis Management Act 1862, the Court holding that it had become nevertheless a sewer and vested in the local authority (section 68 of the Act of 1855). In these cases the ratepayer is made to suffer for the laches of vestries and their officers in the past, as well as for the inadequacy of the provisions of the Acts on the subject ; and it is of the highest public importance that the law both in London and outside on the subject of drains and sewers should be both amended and codified in an intelligible and reasonable form.

Exhibition of Metal Work at Glasgow.

The Glasgow Institute of Architects propose to hold an Exhibition of Metal Work at their rooms, 187, Pitt Street, Glasgow, in October. The exhibits will include cast and wrought iron, brass and copper work, ormolu, lead, silver, or other metals capable of decorative treatment. Contributions of old examples are invited, as well as the best class of modern work. Drawings and photographs of metal-work will be included.

Chair of Architecture, McGill University, Montreal.

The *Daily Chronicle* of yesterday announced that Mr. S. Henbest Capper [A.], M.A., of Edinburgh, had been appointed to the Chair of Architecture at the McGill University, Montreal. The Chair was founded quite recently through the munificence of Mr. William McDonald.

Books received from Publishers.

Le Premier Siècle de l'Institut de France, 25 Octobre 1795-25 Octobre 1895. Par le Comte de Franqueville, Membre de l'Institut. 2 vols. 4o. Paris 1895. [J. Rothschild, 13, Rue des Saints-Pères, Paris.]

The Churches and Monasteries of Egypt and some Neighbouring Countries, attributed to Abū Sālēh the Armenian. Translated from the original Arabic by B. T. A. Evetts, M.A., Trinity College, Oxford. With added Notes by Alfred J. Butler, M.A., F.S.A., Fellow of Brasenose College, Oxford. With a map. Sm. 4o. Oxford 1895. [Henry Frowde, Oxford University Press Warehouse, Amen Corner, E.C. ; Messrs. Macmillan & Co., 66, Fifth Avenue, New York.]

The Ancient Coptic Churches of Egypt. By Alfred J. Butler, M.A., F.S.A., Fellow of Brasenose College, Oxford. 2 vols. 8o. Oxford 1884. [Henry Frowde, Oxford University Press Warehouse, Amen Corner, London, E.C.]

The Town Walls of Newcastle-upon-Tyne. By Sheriton Holmes. Pam. 8o. Newcastle-upon-Tyne. [Messrs. Andrew Reid & Co., Limited, Printing Court Buildings, Newcastle.]

Domestic Sanitary Drainage and Plumbing. By William

R. Maguire, Assoc.Inst.C.E. 8o. Lond. 1896. [Messrs. Kegan Paul, Trench, Trübner, & Co., Limited, Paternoster House, Charing Cross Road.]

History of the Horn Book. By Andrew W. Tuer, F.S.A., author of *Bartolozzi and his Works*, &c. Illustrated. 2 vols. 4o. London and New York. [The Leadenhall Press, Limited, 50, Leadenhall Street, E.C.; Simpkin, Marshall, & Co.; Charles Scribner's Sons, New York.]

A Treatise on Heraldry British and Foreign, with English and French Glossaries. New and enlarged edition. By John Woodward, LL.D., Rector of St. Mary's Church, Montrose. 2 vols. 8o. Edinb. 1896. [Messrs. W. & A. K. Johnston, Edina Works, Easter Road, Edinburgh.]

Additions to the Library.

The first volume of *Modern Opera Houses and Theatres: Examples selected from playhouses recently erected in Europe, with descriptive text, a treatise on theatre-planning and construction, and supplements on stage-machinery, theatre fires, and protective legislation*, by Edward O. Sachs and Ernest A. E. Woodrow [A.], has been presented to the Reference Library by Mr. H. L. Florence [F.], to whom the Literature Committee at their last meeting accorded a special vote of thanks for this handsome donation [London: B. T. Batsford]. The present volume of this monumental work, which will be completed in three volumes, contains one hundred plates and ninety-three illustrations in the text, dealing altogether with twenty-four theatres, out of which eight of the examples illustrated are English.

The Council of the Königlich Akademie der Künste, Berlin, have presented *Die Königliche Akademie der Künste zu Berlin 1696 bis 1896*, by Hans Müller, who gives an interesting history of the Academy from its foundation until the present day. The book is admirably got up and contains numerous full-page plates, besides illustrations in the text. *Die Garnison Kirche zu Hannover*, an interesting and finely illustrated monograph of the Garrison Church of Hanover, the foundation-stone of which was laid on the 5th April 1892, has also been received. The architect was Herr Christoph Hehl.

The fourth edition of the first part (Paris, 1875) and the third edition of the second part (Paris, 1870) of a *Traité d'Architecture*, by M. Léonce Reynaud, have been added to the Reference Library.

Mr. Harry Sirr [A.] has presented the third edition of *Leadbeater's Gentleman and Tradesman's Compleat Assistant* (London, 1770); *A Catalogue of Engravers who have been born or resided in England*, digested by Horace Walpole from the MSS. of George Vertue, second edition (London: J. Dodsley, 1786); and *The Builder's Pocket Manual, containing the Elements of Building, Surveying, and Architecture, with practical rules and instructions connected with the subject*, by A. C. Smeaton (London: Dean & Son, 1847).

The first issue of *Academy Architecture and Architectural Review* for 1896 (vol. ix.) has been

received from the editor, Mr. Alex. Koch. This useful compilation contains, besides a selection of the architectural drawings hung at the exhibitions of the Royal Academy, the Royal Scottish Academy, and the Glasgow Institute of the Fine Arts, illustrations of contemporary sculpture, and an illustrated review of architectural works carried out or designed during the last few years in England and abroad [London: *Academy Architecture*, 58, Theobalds Road, W.C.].

The *Transactions* of the Edinburgh Architectural Association (vol. iii. No. 2) contain the opening address of the President, Mr. W. W. Robertson, F.S.A. (Scot.), entitled "The Journal of James Playfair, Architect, 1783-1793," and the following papers: "Dalmeny House, Barnbogle Castle, Dalmeny Church," by Hippolyte J. Blane, A.R.S.A.; "The Carmelite Priory Church, South Queensferry," by Thomas Ross, F.S.A. (Scot.); "Ancient Mural Decorative Art in Scotland, Ecclesiastical and Secular," by Thomas Bonnar, F.S.A. (Scot.), &c. The *Transactions* of the Essex Archaeological Society (vol. vi. Part 1) contain, amongst other papers, "Hornchurch Priory," by J. Horace Round, M.A.; "Roman Pottery Kiln, Shoeburyness," by H. Laver, F.S.A.; "On the Custom of Setting-up Royal Arms in Churches," by C. F. D. Sperling, M.A.; and "Fitz Lewes, of West Horndon, and the Brasses at 'Ingrave' (illustrated), by the Rev. H. L. Elliot, M.A. A *Catalogue* of the books, pamphlets, periodicals, MSS., and scrap collections in the Library of the Essex Archaeological Society has also been received from the same Society.

Mr. James Dillon, Vice-President of the Institution of Civil Engineers of Ireland, has a paper in vol. xxiii. of the *Transactions* of that body "On Some of the Most Modern Methods of Dealing with the Sewage of Cities and Towns," and vol. xxiv. of the same *Transactions* contains "Notes on Further Experience in Creosoting at High Temperatures," by John P. Griffith; "Disjunctive Features and Advantages of American Bridge Practice," by Edward Barrington; "The Application of Recent Advances in the Study and Treatment of Sewage," by W. Kaye Parry, &c. The *Transactions* of the Surveyors' Institution (vol. xxviii. Part 12) include the Report of Council, List of Members, &c., and an admirable portrait of the late Mr. John Clutton, the first President of the Institution. The *Minutes of Proceedings* and *List of Members*, &c., of the Institution of Civil Engineers (vol. cxxiv.); *Calendar* of the Glasgow and West of Scotland Technical College, Session 1896-97; *Annales de la Société d'Archéologie de Bruxelles* (vol. x. Parts 3 and 4); and a list of Members of the Oesterreichischen Ingenieur- und Architekten-Vereine have also been received from their respective institutions.

The author [*Hon. Corr. M.*] and Mr. John Hebb [F.] have each presented copies of *Cavaliere*

Giacomo Boni's pamphlet *Flora dei Monumenti* referred to by Mr. Hebb in his note in a recent number of the JOURNAL [p. 448].

The Secretary of the Sanitary Institute has forwarded an illustrated *List of Exhibits* to which medals have been awarded at their Exhibitions, held in connection with the Congresses at Worcester (1889), Brighton (1890), Portsmouth (1892), and Liverpool (1894). The *Journal of the Sanitary Institute* (vol. xvii. Part 11) containing a Paper on the "Factory and Workshop Acts, and 'the Powers and Duties of Sanitary Authorities 'with regard to Workshops,'" by John F. J. Sykes, D.Sc., M.D., has also been received from the Institute.

Mr. C. E. Benton has contributed an article entitled "The Architecture of Home-making" to the *Engineering Magazine* for July (vol. xi. No. 4), received from the publisher. Mr. W. Griggs has forwarded Nos. 54 and 55 of *The Journal of Indian Art and Industry*; the contents of the first number being "The Manufacture of Brass 'and Copper Wares in Assam'" (with eight full-page plates), and "The Manufacture of Pottery in 'Assam,'" by E. A. Gait; and "The Leather 'Industry of the Punjab,'" by Arthur J. Grant, with ten full-page plates. Mr. John Griffiths contributes to the later number an article on "The 'Brass and Copper Wares of the Bombay Presidency,'" illustrated by nineteen full-page plates.

The Library and the Vacation.

The concluding sentence of the paragraph in the JOURNAL [p. 474] notifying the new regulation of the Council respecting the hours of closing the Library needs a slight correction. The Reference Library is to be closed during the whole of the month of August—from Saturday the 1st to Monday the 31st, both inclusive. During this period the Loan Library will be served in the Clerk's office between the hours of 12 noon and 2 p.m. daily.

REVIEWS. XLIV.

(120)

JAPANESE DECORATIVE ART.

The Book of Delightful and Strange Designs, being one hundred facsimile illustrations of the art of the Japanese stencil-cutter, to which the gentle reader is introduced by one Andrew Tuer, F.S.A., who knows nothing at all about it. 40. 1892. Price 6s. London: The Leadenhall Press, 50, Leadenhall Street, E.C. London, Paris, and Yokohama: Liberty & Co. New York: Charles Scribner's Sons. Paris: Baudry et Cie. Leipzig: Brockhaus.

Stencils of Old Japan, from originals in the collection of Ernest Hart, D.C.L., Member of the Japan Society. With an Introductory Note. Fo. Lond. 1895. Price 21s. [Messrs. J. S. Virtue & Co., Limited, 26, Ivy Lane, Paternoster Row.]

These two works bring before our notice another phase of the artistic skill of the Japanese, and are

to the decorative artist of immense value, opening up possibilities hitherto undreamt of by European artists; and our thanks are due to Mr. Andrew Tuer and Mr. Ernest Hart for the interesting books, containing so many beautiful examples of stencil-design, and much information upon the methods employed by these skilful and ingenious people.

The method adopted is this, in a few words: the artist draws the design—if it be a freehand one—with his brush upon a tough and yet thin specially prepared paper, by which he gains greater freedom than would be the case if he used the pencil, as a European artist. He works apparently as if his design were not for stencil; the limits of the stencil he leaves to the cutting of the plate. If the design be geometrical, it is so set out with a point, which makes an indent upon the paper, and he then cuts out those parts which will express it. When the design is ready as many plates of the same kind of prepared paper as can conveniently be cut are placed one below the other and held securely in position. Then, with a sharp pointed knife, and sometimes punches of various sizes, the artist proceeds to cut or punch through the whole thickness of papers with a skill, precision, and freedom which are charming and perfectly marvellous, varying from the simplest design to the most intricate; from boldness of parts to an extraordinary fineness, and with that intuitive knowledge of design which only a long apprenticeship can give. The plates—being cut or punched all at the same time—fit one another exactly, and are now ready for use.

But as the Japanese have raised stencilling to a fine art, yet another process is made use of; so far their method varies little from European use. Some of the designs are extremely intricate and of great fineness of parts, so that without leaving innumerable "ties," which—as every practical decorator knows—limit his use of stencil-plates to simple patterns only, the Japanese has hit upon an exceedingly simple plan: he spreads over one plate an open network of fine silk, with a mesh of about a quarter of an inch, sometimes using them in squares, at others diagonally. The plate is prepared with some adhesive material which holds this network securely, and then another of the stencil plates is placed over the one on which the network is, and the two are then securely pasted together—care being taken that the plates fit with exactness. An examination of the plate so prepared reveals the whole secret, and is an instance of the deftness with which the artist works.

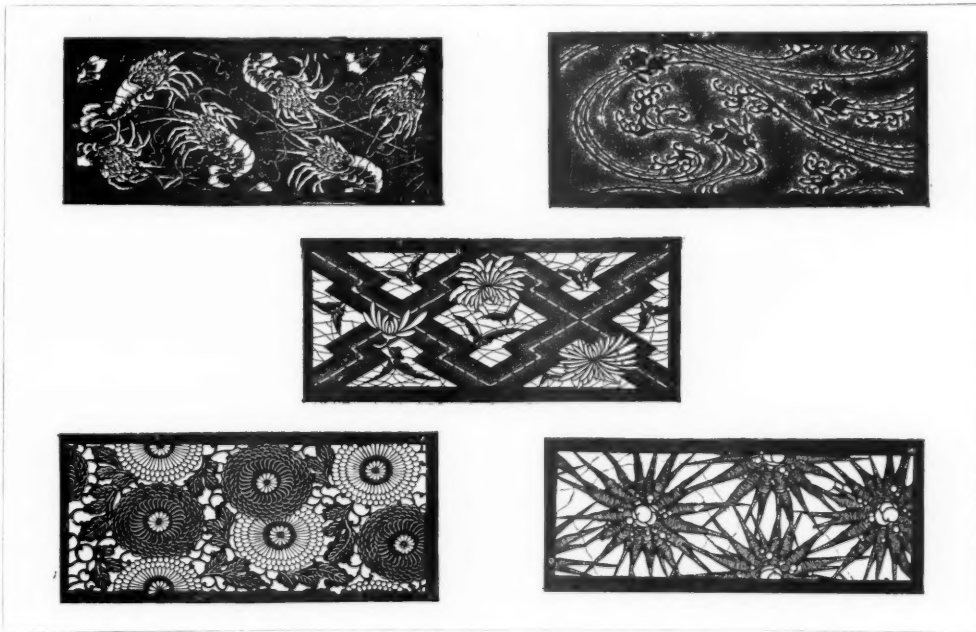
But stencilling is employed for coloured work also, and the plan adopted is similar to printing in colour with us—that is to say, only that part of the design which is to be in a particular colour is cut out in the stencil-plate, a separate plate being used for each colour. All their printing of

textile fabrics is done with stencil-plates ; printing, as with us, is not practised by them.

Mr. Tuer has bound up as the frontispiece of the first issue of his book an original specimen of a Japanese stencil ; a very happy idea, and of great practical use ; and he prints what he has to say about the subject in English, French, and German. He represents the plate in colours like the material employed by the Japanese, leaving the parts cut out the colour of the ground. The illustrations are taken from the plates themselves, adding to the value. The examples here given, reproduced to a small scale, will suffice to whet the appetite of those who have not yet made themselves acquainted with this phase of Japanese art.

Under the skilful hands of the Japanese, wonderful effects can be produced by this method of decoration. With the intuitive feeling of an artist, he knows how to heighten or lower the colour he is using, and to blend them with cunning, putting in here and there by hand any part he wishes to emphasise, and producing a delightful whole, with an absence of mechanical effect.

The art of this nation of ornamentalists is the outcome of centuries ; their surroundings are in sympathy, their climate and flora beautiful, their artistic power as a nation unique. With a precision that a Greek might envy, they employ the brush, and, like the Greek, every article they manufacture or have in daily use carries with it



DESIGNS REDUCED FROM THE FACSIMILE ILLUSTRATIONS IN MR. TUER'S BOOK.

Mr. Hart entitles his work "Stencils of Old Japan." Why *old* is not so clear, as they are taken from plates in use at the present day, though stencilling has been employed by the Japanese for some centuries past. Mrs. Ernest Hart contributes information upon the *modus operandi*, and writes with an artist's enthusiasm for the work of this artistic nation. The designs are produced from the plates, as they would appear stencilled upon the material, and have not, from the decorator's point of view, the same practical value as is the case with those given by Mr. Tuer. Still, they are a valuable contribution to our knowledge of Japanese design, and form a rich addition to the decorator's library.

that indescribable character of design and fitness which can only spring from a people highly endowed with artistic instincts. Alas ! that European influence should come and teach this art-loving people to adopt other fashions and ways. Already our markets are swamped with Japanese goods manufactured and adapted to European tastes, inferior to those formerly in use in both design and quality. They adopt our habits and costume, follow our customs, and imitate our fashions. This, in the march of events, is perhaps inevitable with a clever and ambitious nation, but the loss of skill and individuality is deplorable.

These two delightful books have, as has been

before remarked, distinct value and teaching to us all, and the decorative artist in particular.

COLE A. ADAMS.

(121)

SYMBOLISM IN ARCHITECTURE.

Animal Symbolism in Ecclesiastical Architecture. By E. P. Evans. With a bibliography and seventy-eight illustrations. 80. Lond. 1896. Price 9s. [William Heinemann, 21, Bedford Street, Covent Garden, W.C.]

We have here presented to us in a well-printed book an elaborate account of the animal symbolism to be found in ancient churches, together with an interesting explanation of *motif* and meaning of much that is at the present day incomprehensible to the ordinary Churchman. Even fictitious animals, such as sphinxes, centaurs, minotaurs, fawns, satyrs, dragons, and every species of nondescript, will be found pressed into the service of the Church. The symbolism was full of life and meaning to those for whom it was first intended, when brought before them by the instructors of the people, by way of hermeneutical or interpretative teaching.

The scope of the work extends very far beyond the limits of symbolical representations to be discovered in ecclesiastical architecture, or to be employed by us. It is an interesting and readable book for the ordinary reader, but it aims at being much more than this. It bids fair to become a standard work, with its copious index containing upwards of a thousand references to its 340 pages; and with its list of nearly eighty writers or works consulted. Very few of these or of the illustrations are English.

The historical and illustrative aspects of the subject are treated of, rather than the ethical, which, however, are kept well in view historically. Yet the author fails to recognise the ethos of symbolism as an essential element in human nature, without which man cannot realise the mysterious connection of soul with body, of the seen with the unseen, of the temporal with the eternal, and without which sentiment becomes mere sentimentalism. He introduces St. Paul's teaching that "the invisible things of Him [God] from the creation of the world are clearly seen, being understood by the things that are made," but the doctrine indicated does not seem to be cordially accepted by him; for he looks upon this doctrine merely as a piece of patristic theology. The fathers thought that the physical world was—as it really would appear to have been—intended for a symbol of spiritual truth, to enable man to realise the nature of things unseen; and it would naturally, if not necessarily, come to be used for the purposes of spiritual exegesis and education. The author, therefore, of course naturally treats symbolism from its historical, illustrative, and incidental side, rather than as one of the elements common to the exercise of all religions, whether heathen, mythological, and secular, or Patriarchal, Mosaic, and Christian. He traces its universal principles

and applications through all nations and ages of the world, from the earliest origin of Oriental religion—in the worship of the Persian sun-god, in Buddhism, ancient Oriental literature, Egyptian esoteric science and history, Greek mythology and literature, Rabbinical interpretation of the Old Testament scriptures, down to the Christian Church itself. Thus, then, we are brought to see that the Church received and applied to her own use (as did the Israelites of old the spoil of the Egyptians at the time of their exodus) the hermeneutical traditions of the whole world, so far as they were available and applicable to Christian art and Christian worship.

The author has no doubt that "the Orient is the chief source of our symbolisms, which in migrating westward have undergone such a variety of transformations and adaptations as in many cases greatly to obscure their original significance." He says "nothing was more common in the Middle Ages than the Christianisation of pagan deities," of which he gives various examples; and he adds: "It is quite certain that many ornamentations of Christian architecture, which are now merely traditional and conventional forms, and perform a purely decorative function, might be traced to Egyptian and other Oriental sources, where they had distinct significance as signs and symbols." And he claims the Jewish philosopher, Philo, as a mediator between Hebrew and Hellenic culture, on the ground that he endeavoured to discover the teachings of Pythagoras, Plato, and Aristotle esoterically concealed in the Mosaic records.

Although "animal" symbolism is the title of the volume, the properties and significance of precious stones and other natural objects receive their due recognition. The author's great sources of information on the subject are the *Claves Scripture Sacre* and the *Physiologus*. He tells us that the *Physiologus* was the compilation of an Alexandrian Greek, early in the fifth century, and that it has been translated and re-translated at various periods and into various languages, including Latin, Ethiopic, Arabic, Armenian, Syriac, Anglo-Saxon, Icelandic, Spanish, Italian, Provençal, and all the principal dialects of the Germanic and Romanic tongues. It purports to be a summary of natural history, but, instead of giving any detailed account of the structure of an animal, such as would form an essential element in all natural history at the present day, it is filled with their supposed or fabled characteristics and habits, and forms a convenient "compendium which served as a manual of instruction for zoology and botany, with moral reflections, so as to include also the province of ethics." He remarks further that the "natural history of Pliny is an encyclopedic compilation of current tradition and popular superstition."

In some periods of the Christian Church the *Physiologus* was largely used for spiritual exegesis;

at other times it was condemned as heretical, profane, and superstitious. It served for some centuries for the pictorial illustrations of missals and other books of devotion. But at times came the intermingling of exegesis with coarse fable, satire, and parody of religious rites within the church itself, when "the bishops preferred to throw open their cathedrals to the crowd, and to permit such jollities within the consecrated walls," rather than lose their influence over the people. It is not easy to understand a condition of society or of religion which could allow the performance in Christian churches of burlesques of sacred subjects, even with the explanation given by our author, that the clergy considered it safer and better to endeavour by such entertainments to retain a hold over an illiterate people in a way that could be appreciated by them, rather than leave them to seek their own amusements in more objectionable ways, perhaps in open turbulence and sedition.

Thus it was, however; and we learn that they originated and celebrated such festivals as the Feast of Fools, and of Innocents, and the Ass's Feast, of which a full account of the rites is given, together with the "Ass's Litany," its translation from the Latin and French refrain, and its interpretation. "An ass, caparisoned with cope and other sacerdotal apparel, was met at the principal entrance of the church by the canons and other clergy, and conducted up the nave into the chancel, where the function was performed in a harsh, braying tone." We are subsequently told how that Medieval monks and ecclesiastics were neither thin-skinned nor dainty-minded, indulging in the coarsest jokes, even when they were made "at the expense of their cloth." Of this nature were some of the official seals of ecclesiastics. The seal of the Bishop of Pinon in Picardie was an ape in episcopal robes, with crozier and mitre (1285-1309). It would seem to be very possible that the teaching to be conveyed by such devices was intended to enhance the value of their spiritual authority in the Church. They were quite ready (whether in reality or only in pretence) to sacrifice their own personal dignity and pride, being still invested with the regalia of their spiritual power. Such devices at the present day would invest their persons with anything but honour and respect. Then we find numerous illustrations from ecclesiastical carvings and other decorative work representing all sorts of grotesque pranks of apes, foxes, dogs, geese, monks, nuns, unicorns, "intended to enforce moral lessons, or to illustrate the wisdom of homely proverbs." Our author concludes that though such representations may have been the invention of the artist, they must have been introduced with the will and consent of the ecclesiastical authorities, whose intention was evidently to censure by burlesquing the vices and foibles of the day, adding that what

is "most curious and characteristic is that satirical, and often obscene, delineations of this kind, although designed for moral reproof and correction, should have been deemed suitable decoration of sacred architecture."

Then the morality plays and the acted burlesques in church must in like manner fall under the same censure. The dramatic art, like painting, music, poetry, sculpture, and even architecture itself, is a noble and legitimate, and indeed a valuable, means of education and edification, not to be misused or abused, but to be reformed, cultivated, and refined. It is little to be wondered at that at the time of Shakespeare the theatre had come to be regarded as low and vulgar, and that dramatic entertainments of any sort should be made to bear the odium, rather than the general ignorance, and degradation of society at large, which eventually led to a revulsion of feeling and a large resuscitation of literature, morals, and religion during the reign of Elizabeth.

From time to time, however, these burlesques and irreverent fables were protested against, sometimes with the severest rebuke, sometimes with the coarsest satire. And such was the satire of John Heywood in Elizabeth's day. He is termed "an earnest Catholic and a staunch Papist," and he wrote plays to expose the frauds of the preaching friars as vendors of saints' bones and other relics. His own satire is not free from profanity—wherein we must pronounce the remedy to be worse than the disease—when he makes one of his characters offer for sale "the great toe of the Trinity," thus bringing within the scope of levity and ridicule a profound and sublime mystery of Christianity itself.

We must bear in mind that the general conditions of society in those days were totally different from those of our own day. Instead of an age teeming with literature and the wholesale diffusion of knowledge, all but a few cultured persons were wholly dependent upon the teaching of the clergy, half educated and commonly low-born; and it was a necessity of the times that instruction should be given and impressions made through pictures and other visible objects. The truth expressed by Horace, in his oft-quoted verse, is equally applicable to our own day:—

Segnius irritant animos demissa per aures,
Quam quæ sunt oculis subjecta fidelibus, et quæ
Ipse sibi tradit spectator.

And much of the symbolical representation that may seem to our minds gross and inapplicable may then have been taken as forcibly suggestive of the idea to be conveyed, and have made a strong impression, apart from the rude mode in which it would be illustrated.

Ridicule may at times touch the self-conceit of some whom the voice of the preacher cannot reach. But to the cultured and refined mind all ignoble representations of sacred subjects are pro-

fane. Like coarse and low social jokes, they may be entertaining to some, but very far from edifying or pleasing to others. Many persons have formulated a notion that we ought to eschew symbolism, that we should have nothing to do with it, that in our churches it is nothing more than sentimental mysticism. There is, however, a higher and truer principle to be followed in its study and use. We can form no definite notion even of natural life itself, still less of eternal life, but through ideas suggested by the bodily senses. "The visible creation is an image of the invisible and a mirror of spiritual truth." The history of symbolism is coextensive with the history of the world and with the history of language. All language has in its very nature the "representative quality" to be found in that which has to be represented and conveyed to the mind or transmitted to others. Indeed, our only mode of free intercommunication with others is through external visible things, through language built up of signs and symbols representing the qualities of created objects. Much, therefore, as we may lament their aberrations, we must admit that the Mediæval monks and Mediæval architects were fully justified in following out, and elaborating into minute detail, in the architectural forms of the material fabric, the architectural and physiological teaching suggested by St. Paul when he speaks of himself "as of a wise master builder laying a good foundation," and of the brethren as "the whole body fitly joined together"; and by St. Peter when he terms them "lively stones built up a spiritual house." And symbolism is a valuable element in ecclesiastical architecture. Until within living memory painting and sculpture, together with parable, poetry, and symbolism, had been banished for centuries from our churches. Nothing was left either of instructive or attractive interest. With the decadence of the architecture all its accessories disappeared. All that remained was the barest utilitarianism.

That our author does not encourage any false or fanciful ideas of symbolical representations is clear from his reference to the work of Durand, the great teacher of the *Rationale* of the divine offices in the Middle Ages, as one who "makes every portion of the church edifice full of symbolic significance"; for he goes on to remark: "Such are a few specimens of the subtilties and trivialities of mediæval and modern symbolists, which suffice to illustrate the general tendency of their speculations, and the excess of abstrusity and absurdity to which they carried their queer conceits." He says Durand gives "free rein to his fancy, and discovers mystic meanings in the structure, of which the architect had not the faintest presentiment." Certainly it is by no means difficult to find instances of this in Durand (1459), who, after speaking of the exaltation of the chancel for the divine offices,

which is usually ascended by steps, goes on to observe that some prefer to go down steps into the chancel in order to denote the superior humility which should reside in the clergy. It is pretty clear that in this case at least the symbolism was an afterthought. It was invented to account for the fact, this arrangement really having been suggested by the natural fall of the ground towards the east. But this is somewhat outside the subject of the "animal" symbolism, on which, however, Durand is not altogether silent, having (in lib. vii.) a chapter on the types or emblems of the Evangelists.

WILLIAM WHITE, F.S.A.

(122)

THE OLD ROMAN WALL.

The Handbook to the Roman Wall. By the late J. Collingwood Bruce, LL.D., D.C.L., F.S.A. Fourth edition. Edited by Robert Blair, F.S.A. Sm. 8o. Lond. & Newcastle-upon-Tyne, 1896. Price 5s. [Messrs. Longmans, Green, & Co., Paternoster Row, London; Messrs. Andrew Reid & Co., Limited, Printing-court Buildings, Newcastle-upon-Tyne.]

When in 1861 Charles Kingsley visited the South of France, he saw everywhere traces of the old Roman civilisation, and gave vent to his admiration in those charming letters to his children which have happily been published. Writing from Avignon he says: "We saw to-day the most wonderful Roman remains. But the remarkable thing was the Roman ladies' bath in a fountain bursting up out of the rock, where, under colonnades, they walked about in or out of the water as they chose. Honour to those Romans! With all their sins they were the cleanest people the world has ever seen."

That is, indeed, a true judgment. The Romans were clean in more ways than one. Their mission was, as Dr. Bruce rightly says, to bring all the nations of the then known world into unity, and spread the blessings of order and civilisation to the very ends of the earth. I do not mean to contest that the people of England are in that respect the successors of the Romans, although it might be argued that, if England has spread the advantage of a well-organised government and the blessings of Christianity over continents of the existence of which Cæsar never dreamt, she was moved by a different spirit, and used other means of conquest.

The Roman invasions into Britain constitute one of the most remarkable periods of British history. Appianus of Alexandria writes: "The Romans have penetrated into Britain and taken possession of the greater and better part of the island; but they do not desire the rest, because that which they already possess is not of the slightest benefit to them." And yet the Romans subdued the greater part of the country, where, as has truly been said, they remained from first to last an army of occupation among a hostile people.

However, it is curious to note that not a few of their institutions are still in existence. From the Romans London received municipal institutions which have endured in their main features to the present day. The remains of their architecture are numerous, although not as perfect as those which can be seen on the Continent.

The most interesting of the remains in Britain is the Roman Wall, which reaches across the narrow part of the island in Northumberland and Cumberland, commencing at Wallsend on the Tyne, running through Newcastle, which was the second station on the line, and Carlisle, and terminating at Bowness, in Cumberland, now a quiet seaside resort.

None has described the Roman Wall more fully and with a truer archaeological instinct than the late Rev. Dr. J. Collingwood Bruce, whose *Handbook* has reached a fourth edition, ably revised by a distinguished antiquary, Mr. Robert Blair. It is impossible to read this book without agreeing with Dr. Bruce, when he says that the wall and the vallum by which it is accompanied are perhaps the most perfect monuments of the skill of the Romans as military engineers. Not only did they build that wall with, at almost regular intervals, its stationary camps and its mile castles, but they provided the country with that remarkable system of roads, traces of which are still extant, and raised those camps which testify to that true military spirit which induced them to go step by step in their work of conquest, always guarding, even when their stay was to be brief, against possible dangers. Agricola is represented by Tacitus as saying: "With me it has long been a settled opinion that the back of a general or his army is never safe."

It is very much to be regretted that this great structure should in too many places be yielding to the adverse influences of nature and man. We see there another argument in favour of those who maintain that, against man at least, this country should be armed by laws for the protection of her historical monuments. Referring to that decay, Dr. Bruce begs his readers to consider that he has written of things as they are, not as they may eventually be.

The *Handbook* forms an admirable guide to tourists traversing the barrier of the lower isthmus. The style is easy, always entertaining; the science is indisputable, but free from dryness. Dr. Bruce follows his subject step by step. He brings very strong arguments to sustain his contention that the wall and the vallum do not belong to two different periods, but must be considered as forming part of the great engineering work of Hadrian, although Severus most likely repaired it and set it to order. Desirous of making the pilgrimage to the old Roman work as easy as possible, Dr. Bruce gives an appendix, in which excursions are planned, and the places where the traveller can obtain food and rest are considerably pointed

out. Nothing but praise should be bestowed upon a book in which the author has undoubtedly given us the best of himself. A. BARTHÉLEMY.

(123)

ARCHÆOLOGICAL SURVEY OF INDIA.

Progress Report of the Archaeological Survey of Western India. For the months May 1894 to August 1895. By Henry Cousens, Superintendent Archaeological Survey, Government of Bombay.

This *Progress Report*, which has been received from the India Office, gives details of a tour made by the Superintendent of the Archaeological Survey of Western India. The *Report* records particulars of the "office work" done between the dates mentioned; but the chief interest of its pages will be found in the notices of places visited during the tour. The route followed began at Aurangabad, whence Mr. Cousens went in a south-eastern line, visiting Aunda, Nander, Nirmal, and Indur, and on to Karimnagar and Wrangal; from the last-named place he turned south-west to Hyderabad, and then by Gulbarga the party returned to Poona. The journey lasted from 3rd December 1894 to the 16th May 1895, and the time implies that a large extent of ground had been covered: this was in the Nizam's territory, and through a region where the architectural remains have not as yet received much attention. The reason for this is, that it is not a district often visited by Europeans, because there is no important line of communication passing through it. In his *Indian and Eastern Architecture* Fergusson describes the Nizam's country as "*terra incognita* to us, as far as architecture is concerned" [p. 387]. Dr. Burgess made a tour in 1875-76, on a line parallel, but to the south of that followed by Mr. Cousens, the results of which were published in vol. iii. of the *Archæological Survey of Western India*.

No "find" that can be called remarkable is recorded in the report of the tour; but it would be difficult to travel far in India without coming upon some architectural remains of interest, and the matter contained in the present document is no exception to this rule. Ten miles south-east of Indur there is a small village called Bichpalli. Here Mr. Cousens found an old ruined stone temple, in the Dravidian style, with an open *pradakshina* round the shrine. Known temples of this kind are rare; the two we are most familiar with are those at Aiwulli and Pittadkul, first noticed and described by Dr. Burgess.* The interest attached to Dravidian temples of this character is derived from their probable development from a temple like the Buddhist Chaitya Cave, or from some temple very closely allied to it in arrangement. The *pradakshina* will be better understood by describing it as a procession path,

* *Archæological Survey of Western India*, vol. ii. Notices of these temples, with illustrations, will be found in *Indian and Eastern Architecture*, pp. 219, 221, 438.—W. S.

for the worshippers to circumambulate the shrine, in the same way as the Buddhists circumambulated Stūpas and Chaityas. This form of ritual did not originate with the Buddhists; it was practised by the Brahmins in almost all their ceremonies ages before Buddha appeared.

Mr. Cousens describes many of the temples as being constructed with granite; but still many were of brick, the bricks being moulded to suit the lines of the style. He believes that all the earlier temples were built wholly of brick, and that that material succeeded wood, and was prevalent before stone came into use. We now know that brick was also largely employed at an early period along the line of the Ganges, and probably the same succession of materials took place there as that which Mr. Cousens supposes occurred in the Dakhan. This should not be overlooked in speculations regarding the origin and development of Indian architecture. Previously it has generally been assumed that the transition had been direct from wood to stone; but if brick came in between, it is possible that it might in many ways have left its influence on the constructive forms of the period.

Near the village of Singapur, on the way from Karimnagar to Hanam Konda, there is a considerable area covered with stone circles; the larger circles are thirty to thirty-five feet in diameter, and are formed of great rough boulders, thirteen to fifteen being in each ring. Remains of dolmens exist in the middle of some of the circles. Mr. Cousens pronounces them to be undoubtedly prehistoric burying-places.

A new railway is to be constructed from Hyderabad to Ankai, and as this will be over part of the ground lately surveyed, Mr. Cousens expresses great fear of the railway contractors, who look upon architectural remains as having been wisely arranged by Providence for their special benefit. The Public Works Department was of old the great sinner in this direction; now, in Bengal at least, that body has the preservation of ancient monuments as one of its functions. Converting a thief into a policeman is not a new thing in this world of ours. Is there no hope of the same kind from the railway contractor? Could he not be changed into an archaeologist? If the plan succeeded with the Public Works Department, it might also succeed with the contractors.

WM. SIMPSON.

(124)

ELY CATHEDRAL.

ICONOGRAPHY OF THE LADY CHAPEL.

The Sculptures in the Lady Chapel at Ely. Illustrated in fifty-five collotype plates. With Descriptions and Identifications by Montague Rhodes James, Litt.D., Fellow and Dean of King's College, Cambridge; and a Preface by the Lord Bishop of the Diocese. 4s. Lond. 1895. Price 25s. [D. Nutt, 270-72, Strand.]

Fascinating as the subject ought to be to every Englishman, it is a curious thing that, with the

solitary exception of the late Professor Cockerell's useful *Iconography of the West Front of Wells Cathedral*, there does not appear to be any independent and satisfactory work on the architectural sculpture of our forefathers in the Middle Ages. Collections of sepulchral effigies there are, it is true, in plenty, and some of them are of great value; but of the symbolical, historical, and legendary figures more intimately associated with the original design of our churches, we have only the isolated illustrations and descriptions which may be found scattered here and there among the pages of general accounts of buildings, or buried in the comparative obscurity of the back numbers of serial publications. It is therefore most fortunate that before it is quite too late so well-equipped and accurate a scholar as Dr. Montague James should have been moved to work in this strangely neglected and continually narrowing field, and we have the fruit of his first labours in this very careful and practically exhaustive monograph of the sculptures of the interior wall-arcades of the Lady Chapel of Ely Cathedral. This exquisite chapel (called also, from its parochial use, the Church of the Holy Trinity) was built and finished between A.D. 1321 and 1349, and, taking it altogether, is perhaps the finest and purest work which still remains to us of that lovely and too short-lived phase of English architecture, the Curvilinear-Gothic. Well known as, in a general way, the chapel certainly is, it has yet never been worthily illustrated, nor has any serious attempt been made to decipher and explain its marvellous wealth of carved and painted imagery. (Among the numerous appendices to Professor Cockerell's book, on sculptures in other cathedrals, no mention is made of this work at Ely.)

Dr. James modestly disclaims any intention of publishing a complete account of the Lady Chapel, and strictly confines himself to the task of elucidating the iconography of the arcades which adorn the lower part of the walls of all four sides of the chapel. Yet these alone have yielded him material for an exceedingly interesting and instructive volume: a guide which will become indispensable to every student and lover of English art.

The book consists of a general introduction and a large series of photographs, each one accompanied by brief explanatory notes. In the introduction Dr. James discusses fully, but not at undue length, the character and meaning of the general scheme and of the individual groups and figures, and gives besides a great deal of original and important information concerning the sources from which the sculptors may be supposed to have derived their knowledge and inspiration. Dr. James has made a special study of the written versions of the legendary history of the Virgin Mary which were in use among Mediæval artists, and without such knowledge most of these Ely sculptures, from their sadly defaced condition, would have still

remained unintelligible. The illustrations, which are collotypic prints, are uniform in size and approximate scale, and are well chosen for their purpose and carefully executed; with their aid something of the effect of the originals in their present state can be realised, although the remains which even now exist of colour and gilding have still to be imagined.

If it were only for thus securing an authentic and permanent record of these scanty, but precious remains of so much lost beauty, we should owe Dr. James a large debt of gratitude; but the value of his work goes far beyond that of mere accurate description. His successful interpretation of the greater number of the subjects represented brings us face to face with the minds and beliefs of the men who wrought these and many others like them in a wonderfully vivid manner, and throws new light around in many directions. But the difficulties have been great, and could only have been overcome by arduous and zealous labour, aided by keen powers of observation and comparison and a fund of exceptional knowledge, reinforced occasionally by that faculty of making brilliant guesses at truth which is so necessary for a constructive archaeologist.

As regards the sculptures themselves Dr. James seems almost to have said the last word, but so far he has only given us an account of them without reference to the building of which they form an integral portion, and which is in its every detail thoroughly representative of the artistic motives of the time, and well worth an abiding memorial. Dr. James has begun so well that it is much to be hoped that he may be impelled to extend his work to embrace the whole chapel. To make the description complete there are wanted general views and geometrical drawings, both to show the arcades in relation to their environment, and to place on record together with them (in what might suitably form another volume of the same work) those other features, such as the tracery of the windows, which all have their part in giving to the building its special character and charm.

ARTHUR S. FLOWER.

NOTES, QUERIES, AND REPLIES.

The Holborn-Strand Improvement [p. 434].

From the HON. SECRETARIES of the Art Standing Committee—

In view of the importance of the above matter the Institute may desire to know the steps that have been taken since the publication of the annual report of the Art Standing Committee.

The report and plan of the Art Committee were sent to the Improvements Committee of the London County Council on the 15th January 1896. This Committee caused some slight modifications to be made in the plan by their officers, and reported

to the London Council on the 10th March that the cost of the scheme as modified would be £2,035,500. They recommended a modification of their original scheme at a net cost of £2,135,500.

Their recommendation was not adopted by the Council, and on the 21st April a new Improvements Committee, elected in the interval, asked permission to withdraw the recommendation of their predecessors. This request was granted by the Council.

The matter once more becoming an open question, the Art Committee appointed a deputation to wait upon the Chairman of the new Improvements Committee to explain the merits of the Institute scheme. This deputation was courteously received, and the Chairman went fully into the proposals, and stated that they were favourably regarded by him. He could not say what views his Committee might take.

On the 29th May the Chairman of the Improvements Committee asked to be favoured with a further interview by the deputation. At this interview he explained that his Committee were not then prepared to do more than recommend the widening of the Strand between the churches of St. Mary-le-Strand and St. Clement Danes. He asked the deputation how a proposal to remove the two churches would be received by the Institute. The deputation strongly urged him to protect the churches at all costs, and stated that in so doing he would receive the support of the Institute and of other architectural bodies. To emphasise their view, the deputation, at his request, forwarded to the Improvements Committee a copy of the recently published work, *London Churches of the Seventeenth and Eighteenth Centuries*.

On the 9th June the Improvements Committee recommended the Council to remove the buildings south of Holywell Street at a net cost of £569,130.

An amendment to this recommendation advocating the removal of the churches was moved in the Council, but was opposed by the Chairman of the Improvements Committee and lost by 15 votes. A further amendment advocating a more extended scheme was carried, but lost on its being put as the substantive resolution. The matter thereby dropped.

A new element was now introduced into the discussion by a report of the Establishment Committee of the Council recommending the acquisition of two acres of land at the south side of Trafalgar Square as a site for the County Hall. The report indicating that the Institute scheme had not been considered by this Committee, the Art Committee felt it necessary to draw public attention to the proposals of the Institute. This was done in a letter to *The Times*, signed on behalf of the Committee by their Chairman and Secretary, and which appeared on the 30th June. At the discussion at the Council on the same day the

letter was referred to, and the debate was adjourned on the motion of Mr. Boulnois, M.P. On the 6th July Mr. Alderman Beachcroft, the Deputy Chairman of the London County Council, replied in *The Times* to the letter of the Art Committee, stating that the estimated cost of the new street on the lines of the Institute scheme *plus* the site for a County Hall would be, not £2,035,000 but nearly £3,500,000, and expressed the view that it would be a fatal mistake to combine the proposals for a County Hall and the new street. On the 13th July the Chairman and Secretary of the Art Committee addressed a further letter to *The Times* analysing Mr. Beachcroft's figures, and pointing out that there were really five separate undertakings contemplated by the Council, viz. —

- (1) Removal of south side of Holywell Street ;
- (2) Widening of north side of Strand ;
- (3) New street between Holborn and Strand ;
- (4) Site for new County Hall ;
- (5) Future extension of County Hall site.

Messrs. Waterhouse and Mountford showed that the Institute scheme solved all these problems in one coherent and comprehensive architectural scheme, which would be gradually worked out, and which might ultimately prove less costly, and would certainly prove more efficient and more worthy of London, than the temporary expedients suggested. The views of the Art Committee were supported in *The Times* by the President of the Architectural Association.

On the following day Mr. Boulnois, M.P., opened the debate at the Council by referring to this discussion in *The Times*, and stated that he did not think the matter had received the adequate consideration of the Council. This view was supported by the Earl of Dunraven and others. Mr. Boulnois moved, and Mr. Chapman seconded, that the whole question be referred to a Select Committee composed of members of the Establishment, Improvements, and Finance Committees. This resolution was not carried, and other considerations intervening, the Trafalgar Square site was carried by a majority of 18 in a Council of 110, an amendment substituting the words "County Council Offices" for the words "County Hall" having previously been adopted.

The decision of the Council aroused considerable comment in the press. *The Times* in a leading article in its issue of the 15th July referred to the Institute scheme, and stated that it would have been reasonable to consider why the straitened area that was available at Spring Gardens was to be chosen in preference to others which were, it was argued, cheaper, more convenient, and more capable of enlargement if necessary. "It does not seem," continued *The Times*, "from the debate in the Council which came to an end yesterday that due consideration has been given to the subject. . . . We hope it is not too late for public opinion to compel the postpone-

ment of an extravagant and ill-considered policy, which is, in some respects, more objectionable than that which was abandoned owing to the influence of Lord Rosebery some three years ago."

On the 21st July the Chairman of the Council, in his Annual Address, stated that there was much misunderstanding as to the Charing Cross site. He assumed, as a matter of certainty, that the Council had in view the letting of the ground and basement floors on the Trafalgar Square side for commercial offices—in fact, for the replacement of those who would be displaced—and would have no entry to the offices except on the Park front. Those commercial offices would produce an estimated rental of £12,500 a year, equal at 2½ per cent. to a capital sum of £500,000. There would remain ample space for the Council's offices, with facilities to the westward for any desired increase.

In the meantime the Improvements Committee have again brought forward their proposals for the removal of the houses on the south side of Holywell Street, and their recommendation was adopted by the Council on the 21st July. Two of the five undertakings referred to by Messrs. Waterhouse and Mountford have thus been approved, at a total net cost of £1,382,130.

The late Professor Curtius of Berlin.

From ALEX. S. MURRAY [H.A.], LL.D., F.S.A.—

The death of Geheimrath Professor Ernst Curtius, which took place at Berlin on Saturday, the 11th July, in his 82nd year, is the loss of a dear and much loved friend to many in this country. His genial and kindly personality, his bright imagination, his enthusiasm and wide sympathy with every intellectual effort, exercised a fascination on all who had the good fortune to know him, and of such their name is legion. These will cherish his memory to the end. His life was happy as well as long. He had a congenial position as Director of Antiquities in the Museum of Berlin. As a professor in the University he had always a delighted audience of students. In his home he and Madame Curtius, his kindly and accomplished wife, were surrounded by friends, to whom their society was an unfailing charm.

In the preface to his book on Athens (*Stadtgeschichte von Athen*), issued as recently as 1891, Curtius speaks of the advantage it had been to him to spend several of his youthful years in Athens and its neighbourhood under the enchantment of Nature and Art. From that time Athens was always present to his mind. From the modest memoir on the Acropolis, published in 1844, to the *Stadtgeschichte*, just mentioned, he had gone on for nearly fifty years collecting materials about Athens. It was, however, as an historian, rather than an archaeologist, that he chose his materials. He wanted new maps, and himself assisted largely in constructing them, always acknowledging most

cordially the splendid services to the topography of Attica which had been rendered by our countryman, Col. W. M. Leake. He wanted more excavations, because every fresh discovery increased the vividness of the picture of ancient Greece on his mind.

The thought of Olympia with its buried treasures, which the French had once begun to explore and then abandoned, fired his enthusiasm, and so great was his personal influence that the German Government took up his scheme, with results, both as regards sculpture and architecture, which will always be associated with his name. He was frequently present himself at these excavations when he could escape from his duties in Berlin. Eyewitnesses speak of the wild delight which took possession of every one when, on these occasions, he suddenly appeared on the scene; and when, little more than a year ago, a portrait bust of him was placed in the museum at Olympia, it was no wonder that many gathered to the ceremony. His history of Greece was written previous to the exciting events of Olympia. It was the youthful years which he had spent in Greece that gave the bright colour to that book and secured its success. But no success ever elated him. He was the last man to measure himself against Grote, for whom indeed his admiration was intense.

Artistic insight was not a strong point with him. He was not a specialist in art. But he was a warm admirer of Greek sculpture, and no one rejoiced more than he as year after year the excavations at Olympia brought to light fresh examples of it. As an historian he saw in the fine array of statues there recovered a new chapter in the artistic activity of the Greeks, but it was only a chapter side by side with others in which the unsurpassed achievements of the Greeks in poetry, painting, architecture, history, and philosophy were recorded. He could well leave to others the analysis and description of the sculptures as they are given in the *Ergebnisse der Ausgrabungen* under his own editorship, jointly with that of Professor Adler, the architect. Vols. i. and ii., dealing with the buildings of Olympia, appeared in 1890; in the same year vol. iv., containing the bronzes and smaller objects, by Professor Furtwängler; and in 1895 the first part of vol. iii., dealing with the sculptures, whether in stone or in terra-cotta. This is by Professor Treu, under whose superintendence much of the work at Olympia was conducted. Those volumes are superseding the original folios, consisting chiefly of photographs, which were issued in the course of the excavations. But in our admiration of the new volumes we must not forget the intense gratitude in which all shared towards Curtius and his colleagues for the promptness with which everything of importance was photographed and submitted to the public, without any waiting for elaborate treatises, as is too often the case in matters of the kind.

On questions of Greek architecture Curtius seldom interfered. The one thing on which he had decided views was the hypæthral temple. Yet, judging from the Paper by him on this subject which appeared in the JOURNAL for November 1893 [Vol. I. 3rd Series, p. 80], it cannot be said that he contributed anything decisive on this still academic dispute.

Public Buildings in France under the First Empire.

From JOHN HEBB [F.]—

L'Ami des Monuments et des Arts, which is edited by M. Charles Normand, a son of M. Normand [*Hon. Corr. M.*], recently published a selection from a manuscript diary kept by Vaudoyer, the architect, and Member of the Institut de France, during a period of nearly fifty years, in which he noted the principal events affecting the architectural history of his country. The diary, which is in two volumes folio, contains upwards of eight hundred entries, and embraces a variety of minute details, has been placed at M. Normand's disposition by M. Alfred Vaudoyer, grandson of the architect.

His notes made during the First Consulate and Empire present an extraordinary picture of the versatility, energy, and restless impatience of the first Napoleon, as well as of the devotion, self-sacrifice, and prodigality of the French people under the stimulus of his leadership. We see France, which had only just emerged from a revolution as disastrous as had ever devastated a kingdom, a revolution which was followed by a succession of campaigns in which the country had held its own against the world in arms, embarking upon works for the embellishment of the capital and the perpetuation of the heroic deeds of its Grand Army on a scale of magnificence unknown to modern times, apparently regardless of cost, and in a manner which can only be compared with the achievements of the ancient Romans. The Arc de l'Etoile was commenced before the design had been decided upon, and was pushed forward with extraordinary rapidity, the foundations alone costing £36,000. The column on the Place Vendôme was only ordered on the 1st January 1806, and on the 8th October in the following year the whole of the stonework was finished, several of the bas-reliefs were cast, and the whole work was completed before the end of the winter. Cardinal Dubellay dies on the 13th June 1808, and on the 18th June the Emperor decrees him a monument in the metropolitan church. The house No. 82, Rue de Lille, Paris, was adapted for a residence for the Emperor's step-son, Prince Eugène, at a cost of no less than £60,000, but when the bill was presented the Emperor peremptorily stopped the works, although they were very nearly completed.

On the 6th October 1807 the Emperor purchases from the Prince Borghese the antiquities at

his casino at Rome at a cost of £440,000. The first stone of the Bourse is laid on the 24th March 1808, and was finally completed in 1826 at a cost of £320,000. The works to connect the Tuileries with the Louvre are commenced, the estimated cost being £520,000, and an estimate prepared for the restoration of the palace at Versailles amounting to £1,200,000. The palace of Ecouen, which had been sacked during the Revolution, was converted into a school for the daughters of members of the Legion of Honour at a cost of £40,000. Such are a few of the items from the old architect's diary.

Crypt of Saint-Germain, Auxerre.

From R. PHENÉ SPIERS [F.], F.S.A.—

In an interesting Paper on "Some Remnants "of Mediaeval Burgundy," read by Mr. Percy S.

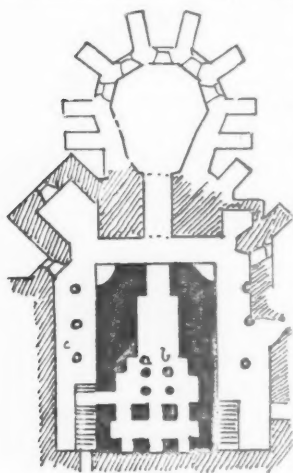


FIG. 1.

Worthington before the Leeds and Yorkshire Society last January, and published in the JOURNAL [p. 273], Mr. Worthington attributes the crypt of Saint-Germain at Auxerre to the ninth century. I visited the church last year, and came to the conclusion that the crypt is of three periods. The central portion towards the west dates from the sixth century, with an ambulatory round it of the ninth or tenth century, and an apsidal portion added at the east end when the church above was rebuilt about 1300. The sketch-plan [fig. 1] shows the existing arrangement. The



FIG. 2.



FIG. 3.

parts tinted black belong to the earliest church; the hatched portions to the second church, and the outlined portions to the addition in 1300. If I am

right in my assumption, this is perhaps the only crypt in France in which the Merovingian capitals [figs. 2 and 3] occupy their original position, for it seems almost certain that in the crypts of Jouarre and Grenoble both capitals and shafts are in each case taken from an earlier building, and used up in a crypt of the ninth or tenth century. The ambulatory is said to have been built by one Conrad, but whether he is the Conrad, King of Burgundy in the tenth century, I am unable to find out.

All the sketches are slight, for I had to hold my sketch-book and a lantern whilst drawing them. In fig. 4 I give sketch of capitals referred to by Mr. Worthington.

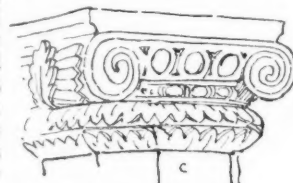


FIG. 4.

They are of rude character, but very vigorous in design. The leaf ornament on the cushion of the Ionic volute is an original treatment; in the capital on the south side similar leaves carry a flower. The shafts in both cases are octagonal, and they may have been taken from earlier buildings.

From PERCY S. WORTHINGTON [A.], M.A., to whom a proof of the above was submitted—

As to the two periods, and as to the character of the capitals, there can be no doubt. So far as I could see, I imagined that the capitals had been probably used in the tenth century from some earlier building near to or probably upon the same spot. I could not, however, obtain sufficient light to sketch them with any accuracy. Mr. Spiers knows so much more about these things than I do that probably his conjecture is more likely to be right than mine; and I hope so, for in that case the crypt is archaeologically still more interesting than I supposed it to be.

"Stucco Lustrò."

From WM. YOUNG [F.]—

A client who has just returned from Russia tells me of a plaster material, called "Stucco Lustrò," which has been used in many of the palaces of St. Petersburg. It is averred for the material that it takes a polish like marble, retains its pure whiteness, and does not become yellowish like Parian cement. I understand that the material is made and worked in Milan; and as nothing appears to be known of it in England, I venture to suggest that perhaps one of our Corresponding Members in Italy might be willing to furnish particulars upon the following points for the use of members of the Institute:—

1. What is the composition of the material?
2. Does it retain its pure whiteness?
3. What is the price?



MINUTES.

SPECIAL GENERAL MEETING.

NOMINATION OF CANDIDATES FOR ELECTION AS FELLOWS.

At a Special General Meeting, held Monday, 6th July 1896, at 8 p.m., Professor Aitchison, A.R.A., *President*, in the Chair, with 11 Fellows (including 7 members of the Council) and 8 Associates (including 2 members of the Council), the Minutes of the Meeting held 22nd June 1896 [p. 287] were taken as read and signed as correct.

The following candidates for Fellowship, found by the Council to be eligible and qualified according to the Charter and By-laws, and admitted by them to candidature, were recommended for election, namely:—Charles Henry Worley; Frank Walter Mee (Manchester); Henry Allen Prothero, M.A.Oxon. (Cheltenham); Arthur Charles Alfred Norman [A.] (Selangor, Straits Settlements); Beresford Pite [A.] (*Qualified as Associate* 1887); William Lovell Mason (Ambleside); Frederick George Knight [A.]; Francis Thomas Verity [A.] (*Qualified as Associate* 1889); John Tavenor Perry [A.]; Frederick Henry Reed [A.].

The President announced the results of the Intermediate Examination held in London and Manchester on the 16th 17th, 18th, and 19th June, and read the names of the thirty-four Probationers who had passed and been registered as Students [p. 493]. With regard to the Preliminary and Final Examinations the President stated that the Council had authorised the Board of Examiners to make known the results at the earliest opportunity, and that the names of those who had passed would be published in the JOURNAL of the 23rd July [pp. 492-94].

The President announced that the Council had decided to convene a Special General Meeting for Monday, 27th July 1896, for the purpose of submitting for election certain nominations of candidates for Fellowship; and also to discuss an interim Report from the Council, to be forthwith issued, on the question of the election of Fellows [*Supplement*, 16 (A), 8th July].

Mr. Wm. Woodward [A.] having pointed out that the last number of the JOURNAL did not contain answers to the questions he had given notice of his intention to raise at the Meeting of the 22nd June, but which he had refrained from doing on the Hon. Secretary suggesting that the occasion was inappropriate and that the information required would be given in the JOURNAL, the Hon. Secretary replied that it was intended to answer Mr. Woodward's questions in the next issue [see below].

The proceedings then terminated, and the Meeting separated at 8.45 p.m.

* * Mr. Woodward's questions were as follows:—

1. The date on which the Committee appointed to report respecting the election of Fellows was constituted; the names of the gentlemen forming the Committee; the number of times they have met; and what they have done in furtherance of their instructions.
 2. Whether a letter has been received at the Institute with reference to work at the crypt of Canterbury Cathedral; what action has been taken upon that letter; and what is the result of such action, if any?
- The Council direct that these questions be answered as follows:—

1. On the 2nd December 1895 a Special Committee was

appointed to consider that portion of the Presidential Address headed "The Class of Fellows: an appeal and a suggestion" [p. 12], and the following members were appointed to serve, namely—Professor Aitchison, A.R.A., Mr. J. Macvicar Anderson, Mr. John Belcher, Mr. J. M. Brydon, Mr. W. D. Caröe, M.A., F.S.A., and Mr. Alfred Waterhouse, R.A., the Presidents of Allied Societies then members of the Council, viz. Mr. Alfred Culshaw (Liverpool), Mr. E. J. Dodgshun (Leeds), Mr. Thomas Drew, R.H.A. (Dublin), Mr. John Goodacre (Leicester), Mr. W. Henman (Birmingham), Mr. John Holden (Manchester), Mr. James Jerman (Devon and Exeter), Mr. Joseph Oswald (Newcastle), Mr. T. Lennox Watson (Glasgow); together with the President, Vice-Presidents, and Hon. Secretary of the Institute. The following members were subsequently added:—Mr. Charles Barry, Mr. Thomas Blashill, Mr. Charles Hadfield, Mr. Edwin T. Hall, Mr. Ed. W. Mountford, Mr. John Slater, Mr. R. Phené Spiers, F.S.A., Mr. Beresford Pite, Mr. W. H. Atkin-Berry, and Mr. J. Sivewright Gibson. The members of the Committee have held five meetings. Their Report, having been considered and revised by the Council, was ordered to be printed as an interim Report, and issued to members for discussion at a Special General Meeting convened for the 27th July.

2. A letter was addressed to the Council by a Fellow of the Institute calling attention to certain work then being carried out in the crypt of Canterbury Cathedral, and expressing a hope that the Council would use their influence to prevent any further progress being made therewith. Inquiries were thereupon made of the architect responsible for the work, and a copy of his reply, together with a copy of a letter he had received from the Seneschal of the Cathedral, was sent to the gentleman who had drawn attention to the matter, on which correspondence no comment has been made.

PROCEEDINGS OF ALLIED SOCIETIES.

THE LIVERPOOL SOCIETY.

The Training of Workers in the Applied Arts.
By Robert Anning Bell.

Read 11th November 1895.

It is one of the great misfortunes of Architecture in the present day that the several departments of the Applied Arts have become so specialised; and even subdivided in themselves and each subdivision specialised; with the result that the artificer, instead of getting an individual character into his work, has become too often a mere mechanical reproducer of a set pattern, or part of a set pattern—his only pride in the smoothness of his finish and in the rapidity with which he can get his work done.

This is partly because of the extent to which the study of archaeology (in itself a blameless amusement enough) and the slavish admiration of any kind of thing which is old has carried the public as well as the artist—so reducing architecture to meek imitation. Partly the fault of those architects who, revolting against the archaeologists, have been bitten by an excessive desire for originality, and have raked, not exactly heaven, but earth and the limbo of their own preposterous fancy for new and startling designs—designs for which no sanely trained artificer can devise appropriately monstrous details; consequently they themselves have had to invent them, and have reduced the artificer to a mere executant of their vain imaginings—so reducing Architecture to chaos. And partly because of the increased competition for work, which has begotten a weak deference for the sort of client who absurdly says that he "knows what he likes."

Still, though Architecture has got into a very bad way, it is not quite hopeless, and we may find some comfort by comparing it with the later history of the sister arts of Sculpture and Painting. I am referring to them now in their independent forms; as applied arts, of course they have suffered in fellowship with architecture, and to as great an extent.

It is well to remember that sculpture was quite imitative in the earlier years of the century and for some time before. The Greek revival tainted the work of even such a man as Flaxman; and what it could do at its worst was shown by men like Gibson, Behnes, Bacon, and Banks in England, and Canova and Thorwaldsen abroad; and it lingered on into our own time in the work of Calder Marshall and Woolner. Painting suffered considerably—in France quite severely—from the same epidemic, and for a long waste of years the school of David flourished rankly triumphant; in England the works of Benjamin West—those immortal works—are the most notorious examples of the style I can recall at the moment; but the essentially romantic feeling of English painting was never destroyed, and survived to assimilate good from the subsequent Gothic revival. The tradition of the great Dutch school was also always carried on, and flourished worthily in the sympathetic hands of Wilkie and his followers. It should be a source of pride, too, to us, to remember that it was English work which started the revolt of the French artists against the stifling classic tradition.

This great Greek disease has now worked itself out, and both arts have a distinctly nineteenth-century character; the influence of the past is perceptible, but that is not imitation; the great masters are studied for the laws of beauty and the limitations of art, but nature is seen through modern eyes.

The Gothic revival has, from the nature of things, had a greater influence on architecture than on painting and sculpture, and its influence has had a more disastrous effect. Sculpture was only affected by it in that it was still further dissociated from architecture, it went on its own way; and in painting what little effect it had, worked, as I have said, mostly for good, as witness the works of the great Pre-Raphaelites. Painters, too, I think, realised sooner than the mass of architects or sculptors that it is not in the perfect flower of art, but in the tentative efforts towards it, that the most helpful suggestions are to be found by the artists of future ages; they were studying the works of the Byzantines and the Primitives for *suggestion*, whilst the architects were studying the Early English and Decorated for *perfection*. It is only lately that the sculptors have turned to the Italians, and sculpture may now be said to be in a healthy, if not in a very robust, condition. And Architecture, too, shows evident signs of regeneration. We may fairly expect that, as the sister arts have survived the flood, Architecture, though a more acute sufferer, may also struggle through. There are a few distinguished men and many enthusiastic followers doing good work now, and giving good promise for the future; but you need only look about for the first 500 yards you walk after leaving this place to see how severe the struggle is. The movement is quickening day by day, but the difficulties are many and serious. There is too much variety of counsel, and there is always the temptation to be content with giving the public what satisfies it rather than to work ahead of it, and perhaps be scoffed at for a dreamer and faddist. Architects—and here I come more to my subject—can do little by themselves: the execution of their ideas, however well conceived, is, and always will be, marred until the artificer or craftsman has been restored to something of his old position. His education is a matter of the greatest importance to them, and it is worth their while to study the causes of his deterioration, and to find the best methods of replacing him on his old level. In bygone

times he was trained by apprenticeship to a master who was working in the prevalent style of the time, he began on the humblest details of his craft, and got on gradually until he could be trusted to carry out complete works from a rough sketch or even a mere description of an idea—he, as a matter of course, supplying the proper treatment—and sometimes both idea and treatment were his own, and he was merely given a space to fill. In that way play enough was given to his individuality, always, of course, in subordination to the architect; a subordination not then felt as a trammel, as they were both working, and could not help working, in the same style.

We can never have quite that again, perhaps; but I think we can get, and are getting, something more like a style than has been in existence for the last fifty years. I believe it to be the great essential for a living art, and that we can expect nothing more than the isolated *tours-de-force* of exceptionally clever men until we have it. The acquisition of a style is our great difficulty and our great necessity: it is a delicate and elusive thing, it must not be too self-conscious, or it will be mere pedantry; it is rather a mood than an intention—the track along which ideas develop rather than an idea itself. No man can say, "Let there be a style," and forthwith evolve one. Style, in the sense in which I am using the word, is the result of many minds working in sympathy, though in diverse arts; it is the common factor which remains when the peculiar individuality of each is subtracted from the mass of their work. The younger catch it from the elders, and in turn pass it on to still newer comers. It is a tool and a servant to the stronger men, and a prop and guide to the weaker. It seems to me that we may best obtain it, therefore, by mingling more closely the students and workers of the various arts and crafts, getting them interested each in the work of the others, and not too closely confining their studies to their own; developing that flexibility of mind which is necessary to adapt an artistic idea to the material in which it is to be carried out, and getting that unconscious likeness which is sure to exist to some extent in the future achievements of men who have worked together and in sympathy. If architects, modellers, decorators, iron and brass workers, paper and carpet designers, stained-glass painters, and the rest of them worked familiarly together and under good influence in their earlier years, some sort of common feeling would surely show in their mature work, bringing it into greater harmony than we see at present.

This seems to me to be the great reason for Art Schools, if they are well managed, and not mere museums of dead styles, but training places for a living one; though in some ways they seem but a poor substitute for the old workshop training. I do not in the least mean to decry modern workshop training; it is of the greatest necessity, and should be steadfastly encouraged; but from the want of common style and the specialisation of work, owing often to the use of machinery, it does not cover the ground as it did in the past. An art school, whatever its equipment—and most have a poor one—can do little more than teach the applied arts theoretically; the application must be learnt on practical work, and this is seldom obtained but through the workshop. I can imagine a development of the art school in which the advanced students were employed on practical work under some experienced man, and so gained strength to work independently. But this development is not likely to occur except in sporadic cases, and would never be sufficiently large to train the majority of applied artists.

This modern style which I desire must be mainly the work of the greater artists; it is not, as the changes in the old styles were, a common impulse felt by all—felt and expressed first by the quicker minds and reflected by the others, like the transition from Norman to Early English,

and from that to Decorated. As it needs a greater effort to start a ball than to keep it rolling, we are in a more difficult position than they were, and need very strong men to give the new impulse; strong in having a great refinement and restraint in their invention, and in having an intuitive sensitiveness—it can scarcely be called conscious, or the result of reason—for what is suitable to their purpose—that is, to modern conditions—among the many threads dropped in the past or among the thousand suggestions to be got from Nature. It is from Nature that I should expect the original factors of a new style, and from the past those guiding rules which would keep it sane and temperate. But I think it is necessary that all craftsmen should get some idea of the methods by which the greater men have arrived at their results; hence they should study much in the same way, which would also enable any potential great man among them to attain his proper development; they should draw and model as the others did, and they should study the same class of examples of past work—those examples which supply the germs of the modern development. This is the use of training in the antique and life classes, and of the study of architecture; studies which few of the artificers of the past took up, and so are not founded on their precedent.

There is, I think, too much striving for originality just now. Men are blamed too much because their work is rather like that of others; people think more about the man who designed a thing than of the design itself; and I am sure that over-sensitive minds often leave out some feature which would add beauty to their work, or insert some inferior one, out of fear of being called plagiarists. It is a foolish as well as a dangerous fear. All the great artists were notorious plagiarists, and the slight variations they made on stolen ideas helped largely in the growth of the styles they worked in. It is odd, too, that plagiarism of a modern man is blamed more than plagiarism of older work; I think it should be rather the other way. Originality, where it exists, is sure to show, even where all the details are stolen. Gray's *Elegy* is a great and original poem, though, I believe, almost all the ideas in it are transplanted from other men's books. And where originality does not exist, to refuse suggestions from others will not develop it. I believe that this worship of originality has done considerable harm. Masters who were good men themselves have been too afraid of impressing their individuality on their students: they have tried to be too impartial, and have presented to the bewildered beginner the hundred styles of the past and the whole range of nature, saying, "Study this, assimilate it, and produce an individual style." No wonder the result has been severe indigestion. This idea, too, has, in fact, made it unnecessary for the master to have an individuality of his own; he needs merely an appreciation of it in others, or to be supposed to have such an appreciation; and as the supply of men of that kind is incomparably larger than that of men of the other sort, the Great National Art Training Mill grinds merrily on, filling the country with its produce. Now, you all know that in architecture the best men are usually trained by the best men; there are of course splendid exceptions, but I think that most of you would say that a youngster would stand the best chance by being sent into the office of some strong man whose work was characteristic. You do not talk about his individuality being swamped by good work; you would expect it to be strengthened by it in the long run. The pupil may in the course of time do very different work from his master, and yet his master's influence may have been for good. And so it surely is in all forms of art.

We know that the great sculptors and painters of Italy—those whose work can be called applied art, and which, therefore, directly affects us—were almost always trained

under great men. Michelangelo and Lionardo were both pupils of Ghirlandajo, a strong man whose style is very distinct; but I do not find any sign of their individuality having been stunted; and in the minor arts, though we have less record of the facts, I have no doubt that the good smith or glass painter worked for years in the style of the good smith or glass painter his master, and suffered nought thereby. I believe that in the matter of teaching design the master of an art school would do well to give students his own sketches for designs to carry out under his advice, as well as making them do designs of their own or copy good examples. The student would then found his work on his master's, and would never produce the senseless and incoherent medleys which one so often sees. Time enough for him afterwards to break away and do original work if he has it in him; and if he has not he may still be working in a good tradition. To sum up, I think that before the training of workers in the applied arts can be satisfactory we must develop some sort of general style. The strong men will of course have, each of them, a sort of sub-style of his own, but still there will be a kindred modern feeling running through them all.

The students should have a practical workshop training, even if the artistic merit of the work turned out in their respective workshops is not very high, as it probably will not be for some time to come. We should have art schools conducted by men who are working artists themselves—the best that can be got—and not mere schoolmasters, as is too often the case now; and these men should bring their own individuality more to bear on their students than they usually do now. Birmingham is a good example of what I mean. We should thus get throughout the country different schools, with different sub-styles in each, as existed in Italy in the past; instead of the cut-and-dried, centralised system which we have in the present day, and which, while proclaiming its desire for individuality in the student, expects to get it by suppressing that of the master, making them all teach from the same examples and in the same routine.

The students of all the arts should mix freely and familiarly together. This I know is done to a considerable extent, but not sufficiently in the case of architects. They would then get more interested in each other's arts; they should even study them, and they would then learn the relation each bore to the others, and think less of their own peculiar form of art as a thing apart; they would find that the arts are interlocked, and that one cannot well be learned by itself; they would feel that a common sentiment of style might underlie work in the most varied materials, and that it is the varied conditions involved in the use of varied materials which causes much of the seeming difference of the completed works. These conditions can only be really learnt in the workshop, but the common style which I desire can perhaps be best attained through such an Art School, or set of Art Schools, as I have described.

OFFICERS AND COUNCILS 1896 97.

The New South Wales Institute.

President, Lieut.-Colonel Rowe [F.]; Vice-President, Mr. John Barlow; Hon. Secretary, Mr. R. J. Denniehy; Hon. Treasurer, Mr. W. Kenwood; Council, Messrs. James McDonald, W. Pritchard, A. Spain, H. A. Wilshire.

The Dundee Institute.

President, Mr. Leslie Ower [F.]; Vice-President, Mr. Thos. M. Cappon; Members of Council, Messrs. George Jamieson and Richard G. Murray (architects), and Messrs. John Macfarlane (sculptor) and Wm. Farquharson

(plumber); Auditors, Messrs. G. A. Harris and Robert Smith; Hon. Sec. and Treasurer, Mr. J. J. Henderson.

LEGAL.

Building Estate: Drainage.

REGINA V. THE TYNEMOUTH DISTRICT COUNCIL.

This was a rule *nisi* for a *mandamus* on a district council to pass certain building plans. The matter came before a Divisional Court (Lord Chief Justice Russell and Mr. Justice Wills) on the 11th May and 17th June.

The applicant for the rule, the Marquis of Hastings, was the landowner of an estate, part of which he proposed to lay out as a building estate. For this purpose he deposited plans showing separate drains to each house leading into the sites of new streets, but no street sewers or outfall sewers were shown on the said plans, nor any cesspools. The proposed buildings and drainage did not contravene any existing by-laws of the district council. The district council refused to pass the plans, on the ground that no outfall was shown for the drainage of the proposed buildings and streets. The applicant obtained a rule for a *mandamus* on the district council calling upon them to show cause why they should not pass the plans, on the ground that it was the duty of the local sanitary authority to provide a system of outfall sewerage.

Mr. Lawson Walton, Q.C., Mr. T. Willes Chitty, and Mr. Herbert Chitty, for the respondent, showed cause against the rule; Mr. W. S. Robson, Q.C., and Mr. Alexander Glen supported the rule.

The Court held that the rule must be made absolute, on the ground that there was nothing on the plans deposited in contravention of any by-laws of the district council. The district council, as a rural sanitary authority, empowered to act as an urban sanitary authority by an order of the Local Government Board in all matters dealt with in section 157 of the Public Health Act 1875, could not refuse to pass the plans merely because they did not disclose an entire system of sewerage outfall, for which they, as the local sanitary authority, would have to provide.

Drain or Sewer?

THE MAYOR, ETC., OF EASTBOURNE V. BRADFORD.

This was the defendant's appeal from the decision of a County Court Judge in an action brought by the Corporation of Eastbourne to recover the proportion of certain expenses in relaying a drain connecting a house belonging to the defendant and other houses belonging to different owners with a public sewer. The facts were agreed, and the only question was whether the conduit was a public sewer within the Public Health Acts 1875 and 1890, or a single private drain within section 19 of the Act of 1890. The learned County Court Judge, following *Self v. The Hove Commissioners* (1895), held that the drain in question was a private drain, and gave judgment for the plaintiff corporation. The appeal came on for hearing before Lord Chief Justice Russell and Mr. Justice Wills on 14th and 15th May.

Mr. A. Macmorran, Q.C., for the defendant; Mr. W. P. G. Boxall for the plaintiff corporation.

The Court gave judgment on the 18th June, holding that the conduit in question was a private drain within section 19 of the Public Health Acts Amendment Act 1890, and affirming the decision of the County Court Judge.

THE QUEEN V. THE VESTRY OF BETHNAL GREEN.

This was an appeal from the judgment of a Divisional Court (the Lord Chief Justice and Mr. Justice Wright). The London School Board applied for a *mandamus* against the vestry of Bethnal Green to compel them to repair a

certain sewer. The drain or sewer in question was constructed in 1866 and received the drainage of several houses. It did not appear that the previous approval of the Metropolitan Board of Works or that any order of the vestry had been obtained for its construction. The question was whether it was a "drain" or a "sewer" within the definition of those words in section 250 of the Metropolitan Management Act 1855. If it was a sewer it was repairable by the vestry; if it was a drain it was repairable by the School Board as the owners of the premises. The section enacts that "the word 'drain' shall mean 'and include any drain of and used for the drainage of 'one building only, or premises within the same curtilage, 'and made merely for the purpose of communicating with 'a cesspool or other like receptacle for drainage, or with 'a sewer in which the drainage of two or more buildings 'or premises occupied by different persons is conveyed, 'and shall also include any drain for draining any group 'or block of houses by a combined operation under the 'order of any vestry or local board; and the word 'sewer' shall mean and include sewers and drains of every 'description except drains to which the word 'drain,' interpreted as aforesaid, applies." Section 69 of the same Act enacted in a proviso that no new sewer should be made without the previous approval of the Metropolitan Board of Works. The Divisional Court held that the mere fact that the requisite consent had not been obtained did not prevent the new sewer when it was made from being a sewer repairable by the vestry. The vestry appealed, and the case was heard before the Master of the Rolls and Lord Justice A. L. Smith on the 14th July.

Sir Edward Clarke, Q.C., Mr. Jeff, Q.C., and Mr. Bevan for the vestry, and Mr. R. C. Glen for the School Board.

The Court dismissed the appeal.

The Master of the Rolls said that, as regards the proper inference of fact, he could not doubt that in real truth the person who laid down this pipe laid it down without having obtained the requisite authority to do so. They must see what this pipe or contrivance ought in point of law to be called. Section 250 of the Metropolitan Management Act 1855 defined a drain and a sewer. Was this contrivance a drain, or a sewer? It dealt with the sewage from more than one house. It was said that it was a combined operation made under the order of the vestry, and came therefore within the definition of a drain. By section 250 "sewer" was to include sewers and drains of every description except drains to which the word "drain," interpreted as therein, applied. Therefore if this was not a drain it was a sewer. It was a sewer unless they could say that it was a combined operation for draining a group of houses under the order of the vestry. Could the Court say, as an inference of fact, that there was an order of the vestry? There was no minute of any such order. If there had been such an order it must be known. It would be contrary to the truth to say that there was such an order. Therefore there was a combined operation dealing with the sewage of more than one house carried out without an order of the vestry, and it was a sewer and not a drain. The person who laid down this contrivance without an order acted contrary to section 47 of the Metropolitan Management Act 1862. He had done a wrong thing, but he had made a sewer within the definition in section 250 of the Act of 1855. The vestry must have known of this sewer and of its connection with their principal sewer, and it remained there for thirty years without objection. By section 68 of the Act of 1855 it vested in the vestry. The judgment was therefore right.

Lord Justice A. L. Smith concurred. As regards section 69 of the Metropolitan Management Act 1855, in his opinion the proviso in that section applied only to sewers made by the vestry or district board of works, and not to sewers made by a third person.

